WORSHIP IN MUSIC

EDITH E. HUGHES
and others

E. Wayne Berry

THE MENDENHALL LECTURES, ELEVENTH SERIES
DELIVERED AT DEPAUW UNIVERSITY

WORSHIP IN MUSIC

By

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FOREWORD

THE Mendenhall Foundation. By the will of the late Marmaduke H. Mendenhall, D.D., DePauw University received approximately ten thousand dollars, the income therefrom to be used for the support of an annual lectureship on the general theme "The divine origin, inspiration and authority of the Holy Scriptures."

Lectures thus far published under this foundation:

The Bible and Life, Edwin Holt Hughes.

The Literary Primacy of the Bible, George Peck Eckman.

Understanding the Scriptures, Francis John McConnell.

Religion and War, William Herbert Perry Faunce.

Some Aspects of International Christianity, John Kelman.

What Must the Church Do to Be Saved? Ernest Fremont Tittle.

Social Rebuilders, Charles Reynolds Brown.

This Mind, William Fraser McDowell.

Present Tendencies in Religious Thought, Albert C. Knudson.

Christ To-day, Lucius Hatfield Bugbee.

Worship in Music, Edwin Holt Hughes and others.

INTRODUCTION

A CONFERENCE on Church Music was held at De Pauw University, October 16–23, 1927. The lectures of the Conference compose one of the series of Mendenhall lectures, the first of which was delivered in 1913, by Bishop Edwin Holt Hughes. This Conference was sanctioned by the Commission on Music authorized by the General Conference of the Methodist Episcopal Church at its Springfield, Massachusetts, meeting. The purpose of the lectures was to emphasize anew the importance of music as an element in divine worship, and to exemplify the inspiration of the Holy Scriptures through music.

Those who participated are acknowledged authorities and specialists in this field, and it is hoped their discussions and suggestions will prove helpful. That there was great interest manifested was evidenced by the large attendance of students and others at all of the sessions.

ROBERT G. MCCUTCHAN, Dean,
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I

MUSIC AND RELIGION

EDWIN HOLT HUGHES

DOUBTLESS the distinction between theology and religion ought not to be pressed too closely. There must necessarily be a creed, however indistinct, behind any real faith. Usually, when men object to theology they have in mind complicated and technical statements that have been developed in times of severe controversy, or that have come from some rather ferocious disputes in our own day. Doubtless the great confessions of faith do not always receive the respect which they deserve. They had their function as anchors in times of storm; and they still have their place as tokens of great attempts to put the theories of our religion into ordered forms. Yet there is a fair distinction between theology and religion: and having approached music from a somewhat argumentative and creedal standpoint, we may now approach it after the manner of a mysticism that appears to be warranted by history.

Doubtless there is great need that a feeling of awe should be secured for music. There is

a natural protection for other parts of a religious service. It is not only bad manners from the standpoint of etiquette, but it is equally bad manners from the standpoint of reverence, to engage in whispered conversation when some one is leading our devotions in prayer. The very hush puts a guard around the altar. There is likewise an attitude toward the Holy Book of our fathers' and mothers' love that prevents any distraction when one is reading a lesson from its sacred pages. We feel the need, also, of paying the tribute of respect that one person owes to another when any man is engaged in religious instruction. Yet none of these protections are at their strongest when we are engaged in the musical parts of the service. Disturbing things seem then to be less out of place. Often the very tumult of music offers a cover for our behavior. While the last hymn is being sung, we arrange for our departure by putting on our outer wraps, or we plan for some secular meeting of the week by conversation with our neighbor in the pew! One would scarcely say that if these things must be done, they may not be best done when the volume of sound makes them less disturbing. But we should guard music against the evil reactions that come from this conduct, lest we come to feel that music is a

lowered form of worship, a fragment of semi-secularity that has without full right invaded the sanctuary. Even the minister may occasionally give this impression. Too often the organ voluntary is followed by the thoughtless announcement, "We will *begin* our service by the use of hymn 415." "Begin" indeed! Does this misplaced verb serve notice on the organist that the strains of a great religious classic have not been a real part of the program of worship?

Nor is it an exaggeration to say that for many people music in religion has not been supported by instruction. Frequently more than one fourth of a public service is given to music. It would seem well to exalt that part of the service by some conception that would give it a genuine right in the sanctuary. Perhaps preachers, in this respect, take too much counsel with their fears. It seems an egotistical thing for a man who cannot claim to be a musician to take the responsibility of teaching in so technical a matter. How many sermons do we hear on prayer! How many addresses are delivered concerning the Bible, its origin, history, and inspiration! Yet many would testify that they have never received any teaching as to the meaning and place of music in the sanctuary of God. Even our

giving is supported by frequent lessons on stewardship. But music is, for the most part, left to win its way forward by its own power. All this may contribute toward fostering the great heresy that music is a foreign force, not native to the church—an alien attraction cleverly brought into the place of worship as a means of awaking interest. It should be apparent that music will never be reverently treated in the house of the Lord as long as music is regarded as an intruder!

The present contention is that, so far from being a strange and imported device, music in the church comes back to its higher nativity. Its real home is at the altar. Sometimes, doubtless, men must get this impression in a negative way. Passing some ribald playhouse we hear the strains of music as they issue from the open windows. Out upon the night air they float, as if rebelliously. They act as if they were trying to escape from unnatural surroundings, to gather themselves back into a sphere of reverence. As they move farther from the house of false mirth, they seem to be saying, "Let us escape from yonder circle of coarseness, and let us return homeward." As they move still farther away they seem to release themselves from the vulgar jangle and to soften themselves down into their native

persuasion. We have all had the feeling that such a playhouse had stolen a sacred thing and had torn it away from its real birthplace.

When we go to the Bible this feeling is confirmed in a positive way. The old-fashioned preachers had much to say about three great, epochal events, which they usually spelled with capital letters—Creation, Redemption, and Glorification. In that majestic book of the Old Testament, Job, there is a description of creation which is far more worthy of treatment than some questions relating to the historicity of what is probably the oldest book in the Bible, or relating to the dispute as to whether the book of Job is a parable or a poem! The alleged friends of the patriarch break their wise silence extending over seven days and nights by engaging in their colossal debate with the august sufferer. One of them, who is usually wrong, touches an amazing note of reverence and so secures this rejoinder from the Lord to the patriarch. "Where wast thou when I laid the foundations of the earth? . . . When the morning stars sang together and all the sons of God shouted for joy?" Is it a representation that when God tossed planets out into the vast spaces, they took up their march to the music of the spheres? And is it

not scientifically as well as reverentially true that the infinite procession of the worlds must evoke matchless harmonies?

When we come to the event that spells Redemption, we find the like note. Long had men waited for the Messiah, for some Prince to come in pomp, breaking through the dome of the sky and arriving after the fashion of majesty. Then one night came the cry of a Child upon the air, while in the heavens there were choirs repeating, "Glory to God in the highest, and on earth peace among men of good will." It is no marvel that music is associated with our thought of Christmas. When the tiny feet of the Babe of Bethlehem came down to our human life to show us the way back to God they marched to the music of the angels.

Those old theologians also talked much about glorification. Perhaps now we do not emphasize it as we should. In our stress upon the "nowness" and the "hereness" of things, we may omit that note of great confidence about the future. On the Isle of Patmos John looked out over "the sea of glass mingled with fire." Perhaps it was the glory of the setting sun casting its radiance back upon the waters that surrounded the island-prison. Even so, it suggested to the apostle a higher and

more beautiful thing. But that "sea of glass" became the platform on which stood the triumphant, "having the harps of God." The land of final redemption is seen as a land of music which becomes the heavenly expression of the saints—"And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvelous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints." If, therefore, it be true that in the final state of the glorified, music is to make the atmosphere in which dwells eternal praise, then those who are not in tune will be long in getting acclimated to the musical life of heaven!

When you consider the minor and yet meaningful experiences recorded in the Bible, you find that often the life of the Book is set to music. An entire lecture could well be given in discussing the holy record in this one aspect. We have the song which Moses and the children of Israel sang when Pharaoh and his army met disaster, a song made into a refrain by Miriam and the other women, "Sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea." Amid all the exulting that sounds cruel in the presence of Christ's words there still comes the glorious assurance, "The Lord is

my strength and song, and he is become my salvation" (Exod. 15. 1, 2). Later the lawgiver writes and sings the song given in Deuteronomy 32—a song not without notes of majesty and having in it such confessions as "Their rock is not as our Rock, even our enemies themselves being judges." Amid sentiments that appear vengeful, as in the song of Deborah and Barak, there still shine some ideals of the greatness of God and of the certainty of his providence—"The stars in their course fought against Sisera," and the even deeper and higher word: "Let them that love God be as the sun when he goeth forth in his might."

Granting that much of the verbiage and of the spirit of Old Testament songs cannot stand in the light of the radiant Lord revealed in Jesus Christ, it is still true that a certain spirit moves over the face of the Old Testament and evokes phrases which all the later years adopt as their own. There was ever "a new song" for the new experience, and as the experience became finer and greater the song mounted to the higher life. "In the night his song shall be with me"—how many a later saint has eased his pain and shortened his vigil with that assurance! Isaiah gives us this song: "Thou wilt keep him in perfect peace,

whose mind is stayed on thee; because he trusteth in thee. Trust ye in the Lord forever; for in the Lord Jehovah is everlasting strength." Along all ways of trial the people of God secure their limited hymns of praise. The final day of God's peace and victory is to be lived in music; for "the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away." So Israel learned to sing "the Lord's song," whether in a foreign land where harps were hanging upon the willows, or in its own borders when all the instruments of music were brought forth for the accompaniment of praise. The suggestion may seem mechanical—that the concordance of the Bible may guide us through the ancient records by the guideposts of song. We come from the journey across its pages with the conviction that the thought of God stirs the moods out of which the true music of the soul must come.

Beyond this, if we could fully uncover the history, we would discover that many of the psalms were originally written for the purposes of song. One of these has had its familiar vogue for these thousands of years—the twenty-fourth psalm. Not even its closeness to the

matchless and tender twenty-third could conceal its majesty. Probably it was prepared for a national occasion of no little consequence. It is not easy to think of a possible parallel in our own nation's life. But we can imagine that the Liberty Bell had been stolen and had been carried to virtually foreign soil and placed in the house of some Obed Edom. Now the sacred symbol is being returned to its shrine in Philadelphia. One can vision the eager crowds at all railway stations, and the throngs in the cities of transfer; and one can hear the acclamations and huzzas which would greet it all along the journey. The American Israel that had felt the sorrow and disgrace of its absence would announce a holiday. Something like this evoked the twenty-fourth psalm. As a song it came out of the glad and reverent heart of life.

The ark is being returned. You catch the gleam of it along the mountain ways. The Israelites throng the paths. There was chorus singing, and antiphonal singing. The throng sings, "The earth is the Lord's, and the fullness thereof; the world, and they that dwell therein. For he hath founded it upon the seas, and established it upon the floods." Then comes the responsive singing. On the right you hear, "Who shall ascend into the hill of the

Lord? or who shall stand in his holy place?" The left answers, "He that hath clean hands, and a pure heart, who hath not lifted up his soul unto vanity, nor sworn deceitfully." As they approach the frowning and glorious walls of their city, the choruses sing, "Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in." Again they revert to holy question and holy answer: "Who is this King of glory?" sounding on the right, while on the left the reply comes, "The Lord of hosts, he is the King of glory." The great day in the people's life finds its setting in sacred music. The kingdom sought its king through the portals of song.

So has it been in our own national history. There has been a fraternity between music and patriotism. Julia Ward Howe writes "The Battle Hymn of the Republic." Chaplain McCabe stands in Washington and sings it to the tune of an old camp-meeting melody. The song and the tune remain in fellowship to this day. The poetry, written in the nervous period of the Civil War, sought out the music that originated in the nervous camp-meeting days, and the two recognized the affinity that they had each for the other. Of course there was a reverence in the verses that led them to demand a reverent setting for their continued

life. "Mine eyes have seen the glory of the coming of the Lord," and "In the beauty of the lilies Christ was born across the seas," had in their very words and meanings a nativity that insisted on a return to their own birthplace.

Something of that spiritual setting appears to be necessary if music is to live long. All of us can recall the popular and purely secular songs that have marked the various decades of our own lives. How ephemeral they are! They are sung for a time with much spirit; and then they begin to fade both from use and memory. To recall them evokes a laugh; to speak of them in a lecture like this is really a surrender of dignity. But perhaps one can be mentioned without too serious a fall from the heights. In the time of the World War there came a song that carried a surprising power of excitement. It had in it, as well, a romantic quality and so appealed to the sweethearts at home as well as to the soldiers overseas. It swept from England over to the United States and crossed the Continent with the speed of air waves! All of us sang it, both giddily and seriously—"It's a Long, Long Way to Tipperary." Is it not now a fairly "long, long way" to the song "Tipperary" as well as to the place? Have you heard that lilting music in

recent weeks? But in due and dreadful season England came to a spirit for which "Tipperary" was not adequate. Nearly seven hundred and fifty thousand of her sons, the flower and bloom of her youth, lay in their graves on the Gallipoli Peninsula or out at the Flanders front. "Tipperary" was not deep enough for myriad tombs. So the English people fell back on Kipling's "Recessional" and began to sing in mournful cadences to the "Lord of our far-flung battle line," and to chant in a tragic sincerity,

> "Lord God of Hosts, be with us yet;
> Lest we forget; lest we forget."

Out went the rather good rag-time, and back came the music of God, with its somber and tremendous appeal to grieving hearts. The great things, having in them the sense of eternity, catch the lasting notes and so abide in the hearts of men. You can all think of your own illustrations; and when you do so fully you will return to the assured thesis that music, so far from being a foreign force introduced into the sanctuary as a clever means of awakening interest, never finds its genuine nativity until it is in the Lord's own company.

There are four lines of verse, that probably

some would hesitate to call poetry, and which, for all that, state a certified doctrine:

> "Music our best self heavenward draws,
> And heaven hath music sent us.
> Then make all moments musical because
> All music is momentous."

This word is true in both of its statements, and it is true in the one because it is so certainly true in the other. Music set to the melody of God does draw our souls toward heaven, because its backward track always leads in that direction and the music that comes thence must always be momentous. There are higher songs of the semisecular sort, songs based on dear geography or on dear family ties, that have their long appeal. But the music that holds the deep religious appeal transcends all boundaries and claims dominions all around the planet. The Crusaders' Hymn comes to us over many lands and many centuries. Luther's hymn travels from Germany over the whole earth and keeps forty decades in its power. Wesley's "Jesus, Lover of My Soul," declines to be sectarian. Adams' "Nearer, My God, to Thee," is at home on Trinitarian lips. Faber's "Faith of Our Fathers" drops its Roman verses and becomes universal. The music of God claims the world of God and the times of God; and fre-

quently our hearts contain the prophecy that this very music will still be "at home" when the redeemed come from all the earth to sit down with Abraham, Isaac, and Jăcob in the final kingdom of God.

When you pass into the New Testament it becomes quickly vocal with music. You hear the song of the angels over Bethlehem. Soon you hear the quavering human note from the aged Simeon, "Lord, now lettest thou thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation." There is ever a strange melody in the trembling tones of pious old age. Some can recall moments when a song came from unprofessional lips out of a lengthy life of devotion, and the notes linger no more surely than the rapt face, until you scarcely agree with the lines,

> "Though they may forget the singer,
> They will not forget the song."

In such cases the song and the singer become identified in a sacred memory.

There is another New Testament picture over which we must halt reverently. Jesus is standing in an upper room with his disciples. Soon this record appears in the holy gospel, "When they had sung an hymn, they went out

into the mount of Olives." Was the hymn a part of the preparation for that period of agony through which the Saviour was now to pass? And are we permitted to use our imaginations in a reverential way, until we see Christ amid his disciples, himself the leader of their song as he was leader of their hearts? Is it not inevitable, as well, that we should wonder just what hymn it was which the little band used in that memorable hour? Must we not find ourselves asking likewise, "How did the Master sing?" Could we know, would we not gain some instruction for our own use of the songs of God? But, after all, is not the most far-reaching suggestion of the incident this—that in a wonderful sense Jesus Christ is the singing-master of the centuries?

There is much to justify this statement, even in its popular form. In the great religious movements the preacher and the singer have been in company. Occasionally God has united the two in one person, as in Luther, whose song was surely as powerful as his debate or his sermon. What a strange providence it was, also, that in the Epworth Rectory John Wesley, the fifteenth child, should have been followed by Charles Wesley, the seventeenth,—as if God were preparing the

preacher and statesman and the poet and singer in the one household. The like alliance continues, even to this day. If you are to have a Moody, you must have a Sankey. If Sunday is to go up and down over our land, he must have a comrade in Rodeheaver. The greatest cathedrals and the humblest chapels are evermore bringing us the lesson that the Word of God and the song of the Lord belong in fellowship. They were not originally strangers who were forced into an artificial acquaintance and compelled to keep company through the ages. Rather they have been wedded by the ordinance of God himself and over the union He has pronounced the words, "What God hath joined together, let no man put asunder."

It may be affirmed, as well, that the music of God's people has that fine sensitiveness that leads it to adjust itself to the countries and experiences through which different Israels pass. Three well-known clergymen have given discourses on that homesick exclamation of the psalmist, "How shall we sing the Lord's song in a strange land?" The text and the context give the scene—a group of captives held in a foreign land and surrounded by their taunting enemies who "required of us a song." A hymn of Jehovah given under sneer-

ing compulsion—surely the choir would sing under difficulties! One of these three clergymen spoke on the relation of circumstances to emotion and pleaded for the opportunity of giving the Lord's song under reverent conditions. The second contended that the problem was to lift up the foreign hearers and their land until they and it should know the notes for themselves. The third claimed that the Lord's song, if truly sung, always gains new tones and meanings even from untoward surroundings and so comes back from the strange land to its native land with new power. Spirits that can sing before the jeering Babylonians are rehearsing for the later choruses of Israel!

All these three emphases are good and true, and the last has a special application. If the songs of the Lord grow up out of the experiences of his people, then the hymnody of the faith can never be a closed book. The Lutheran Reformation could scarcely avoid bringing in "A Mighty Fortress." The Wesleyan movement, with its intense note of the inner life, could hardly escape the production of "Wrestling Jacob,"—"Come, O Thou traveler unknown." It has been said with something of justice that the hymnology of the early Methodist revival lacked the vigorous social

note. It is true that Charles Wesley wrote,

"To serve the present age,
My calling to fulfill,—
Oh, may it all my powers engage
To do my Master's will."

It is likewise true that the movement itself flowered out into a vigorous social service. Yet the fact remains that its hymns were mainly those of personal experience. Now those hymns are being joined by companions that stress the social note. Out of the new conditions of spiritual life there comes Frank Mason North's hymn,

"Where cross the crowded ways of life;
Where sound the cries of race and clan."

Or the illustration may be varied; and we shall find Isaac Watt's hymn,

"When I can read my title clear
To mansions in the sky"

joined by Washington Gladden's,—

"O Master, let me walk with thee
In lowly paths of service free."

The social emphasis adds its good supplements to the hymn books of the Church of God.

The same thing is true of those spiritual songs that come from the sorrows of a person or a race. Sometimes our own eyes must be somewhat blinded when we think of George

Matheson as sitting in the darkness that was slowly enveloping him and writing not only "O Love that wilt not let me go," but also,

"O Light, that followest all my way,
I yield my flickering torch to thee."

Or we can see Sarah Flower Adams, as the hopeless victim of tuberculosis, writing her verse of resignation,

"Nearer, my God, to thee,
Nearer to thee;
E'en though it be a cross
That raiseth me."

Any search through the history of a hymnal will reveal these personal chapters out of which the holy muse evokes the songs given to yet other sufferers for their long and weary nights.

On the racial side, the Negro spirituals may be viewed in the like manner. They represent doubtless the most distinct and wonderful folk-songs that any group in America has thus far produced. Just now they are having a distinct revival in all lands, and it may come about that some of them through the sheer merit of their humanness and their harmony may win places in the universal Hymn Book of God's people. Listeners have been heard to say that the Negro spiritual seemed meaningless which says,

"I've got a shoes;
You've got a shoes;
All God's chillun got shoes;
When I get to hebbin
Goin' to put on my shoes
And shout all over God's hebbin."

Yet the sad and hopeful song grew from real life. Many of those who sang it first came to their majority without having owned or worn a pair of shoes. They seized upon the thought of this kind of possession as a symbol of that plenteous life into which they trusted that God would some day bring them. One has only to study the spiritual songs of this sable Israel to find these marks of actuality over the weird verses. Several years ago a lecturer was speaking to a Southern Negro audience of the very highest quality, his subject being prayer. When he had concluded his message an eminent Negro professor started in a quiet voice to sing, "Steal away! Steal away to Jesus." Soon his companions, with the unctuous melody that the Lord gave them as one of their compensations, joined him in that song. Even the emotion of the experience could not prevent a thoughtful listener from having visions of those old days when the foreparents of those singers slipped out into the cottonfields and offered up their souls to the good God. The song was at once the expression of their

sadness and their rescue from their sadness. They stole "away to Jesus" and found that as they did so their own griefs stole away from their hearts. God gave them songs in their darkest nights.

Without question Christianity could well be called the singing religion. The first generation of Christians in a foreign land makes sad work of singing. It is said that not even the Hawaiians, with the appealing minor melody in their songs, were any exception. The missionaries brought song to the Islands only to have song enriched again by the new notes added by the residents of God's kingdom. One can safely prophesy that duly India will make her contributions to Christian hymnody, bringing to the books an expression of her mysticism and of her weening hunger for God. Thus the Lord's song, going to a strange land, will gather to itself fresh notes of power and grace and the choir of holy worship will give out new tones of praise.

It is scarcely an exaggeration to say that in finer reality there is only one singing religion. Years ago the most eloquent infidel in the land was reported as having died. The newspaper writers concerning his funeral unintentionally revealed a fact, namely, that song would not be at home in the services. We were

told what would be the order, who would be the speakers, and what words should be read. But at the end this was the announcement, "There will be no singing." No singing! Of course not! What was there to make for song? Part of Hanley's "Invictus" might perhaps have been used,

> "Out of the night that covers me,
> Black as the pit from pole to pole."

This incident shows negatively that there is an affinity between the Christian faith and music. The truly reverent man does not presume to pronounce upon another man's destiny. The word of final judgment is with God alone. Yet such a reverent man may readily perceive that the realm of the faith is the native country for the music of immortal hope, and can as readily perceive that the land of the eternal joy must have the atmosphere of everlasting song. Hence it is written in a Holy Book:

"And I beheld, and I heard the voice of many angels round about the throne and the beasts and the elders; and the number of them was ten thousand times ten thousand, and thousands of thousands; saying with a loud voice, Worthy is the Lamb, that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. And every creature which is in heaven, and on the

earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honor, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever."

Finally, we can carry the whole theme to another sacred point. More and more theology joins religion in a return to Christ's central doctrine—that of God's Fatherhood toward us, and of our sonship toward him. As this revelation grows upon the soul it becomes ever more apparent that all religious beliefs and all religious attitudes find their deeper meaning within this blessed instruction. Nor is the lesson of Christian music complete until we bring it to this region. Long ago a little child sat on her father's knee. She extemporized a personal song for him, telling him in lisping ways of his own goodness and of her own love. The tender episode was for him turned into a word of God about the final meaning of Christian song. The child was not heard for the precision of her notes, nor for the accuracy of her tones. The event could not abide that type of criticism. Yet from that time forward the father knew that concerning the music of the heart it could be written of him and of all his parental comrades—"A little child shall lead them."

II

MUSIC AND THEOLOGY

EDWIN HOLT HUGHES

THERE are laymen in music, as well as in theology; and it requires no little audacity for one such to enter a discussion in either case. Yet there are certain great instinctive moods by which a man who confesses himself not technically informed may enter both realms and may gain some valid impressions. There is, after all, a popular referendum on these matters, and this is not to be wholly scorned by the experts. It is often their claim that good music may be as much appreciated by "the masses" as poor music, which means that the average judgment may have a decision with reference to the effect, if not with reference to the technique, of musical productions. Hence one who does not claim to be a dogmatic theologian or a trained musician may still deal with the relation of music to theology and may undertake to state in general terms a reverent creed of music.

We grant at once that doctrinal sermons and addresses are not alleged to be popular

in our period, which appears to be moving steadily away from highly formulated doctrines, though we may trust that it may move just as steadily toward that type of feeling and living that must express a genuine creed of faith. Few of our ministers, and almost none of our people, could repeat either the Nicene of the Athanasian creed; and doubtless the reason why the Apostles' Creed still breathes in our services and gives help and joy in its repetitions is because it avoids complicated dogmas and still gathers into itself the greatest articles of our holy faith. So if we may not approach music in the Nicene or Athanasian fashion, we may still come to it after the way of humble apostles.

The natural approach is by the argument from design. Is there in this a genuine type of confession that devout hearts may offer as they come to God through the channel of music? Let it be granted that there has been something of a reaction against this argument. Men have had difficulty with it, particularly when they consider the sufferings of dumb animals. Someone spoke scornfully of the reasoning involved by calling it "the carpenter's theory of the universe." Yet as there may be a popular referendum on music, so there may be a popular referendum on this

argument. Even philosophers must deal in due season with the common sense of society! The intellectual brooms that try to sweep back the reasoning from design will be defeated by the big tides of human feeling. The argument appears to lie near at hand and to make a kind of visible intellectual sacrament for the ordinary mind. Paley's watch is still ticking! It will keep on ticking after some of the psychologists who have recently run into the blindest of blind alleys have lost all their empire. Butler's *Analogy* took up the argument from design and used it with a vast skill. Even if that book has largely disappeared from the curriculum of our day, its reasoning will surely return upon us and will win its wider way. The overwhelming drift of that argument is toward God; and, granting any hidden meanings in design, or even some disconcerting phases, we still find that the reasoning leaves a tremendous balance in favor of a genuine faith.

Allowing any broad validity for the argument, we are justified in affirming that one of its highest forms may be found in music. There is a sextet of reasons that duly unite themselves in a convincing plea. The first relates strictly to the material world. The doctrine of sound is not yet wholly simplified:

and physicists do not always agree in their interpretations. But, without question, there is in practically every material thing the power of some note, something added to the vibration of the air, a quality of tone given out by the roughest and hardest things. Likewise in many cases the note may be discovered, and extracted if our ears be sufficiently acute. The wind "blows" through the trees. We may not tell whence it comes and whither it goes; for its "cave" is still a concealed place. But as the wind passes through the trees it evokes a tone from every leaf and twig and turns the forest into a vast harp. The dullest clod by the wayside has its contribution to make to the mystical charms, because here God leaves not himself without a witness.

It is for this reason that musical instruments sometimes take their names from material things. There is a "xylophone" which is made from wood. While the "saxophone" is named for a person rather than for stone, it is yet true that some instrument might well have gained such a name from its own composition. Etymology enters the field with its own suggestion. It is always interesting to analyze the use of these etymological expressions. Long after their primitive meaning ceases they still continue in our vocabularies. We talk

about "candle" power still, though candles abide only as occasional ornaments of sociability! We keep on speaking of "horse" power, even after the mode of locomotion and power wholly changes. We still use the term "reed" organ! It carries us in its significance far back to the day when the savage in a distant swamp heard the wind sighing through an open reed. Out of that came the poetic talk about "the pipes of Pan." We still build "reed organs." We bring them into our halls and sanctuaries. Whatever the material out of which they are made, they are the evidences that, while we manufacture them, we do not manufacture the sound. We may modify, enlarge, decrease, change; but we create no tone. We gather it out of the things that God made as its residence.

Those who have been near to death by drowning tell us that when they pass beyond the earlier moments of strangling and struggling, they hear wonderful music. Those who thus go out from life do so to the music of a ravishing choir. Possibly none of us long for that lesson in art! If, however, the report be true, the meaning must be that in the hour and article of such a death there is a remarkable quickening of the power of hearing. Music becomes audible that was not before audible.

The harp whose strings stretch from pebble to pebble, and from wave to wave, gets its chance through our stimulated listening. You all recall the childhood tradition about the sea-shell that you placed close to the ear. Was it all imagination that you heard the minor roaring of the far-away sea from which the shell came? Or was it not true that, even then, the breeze touched the note that dwelt in the material fashioned in the great ocean and came to you with the mystery of its conferred music? The world, in this aspect, seems to be a harp, strung by the power of its Maker.

The second step carries us over into the region of mathematics. It is not easy to believe that music claims figures as one of its bases. Those fraction-forms, placed in the staves in our hymn books, are not supposed to stand for strict law, or else are supposed to be taken by the arbitrary act of music-fashioners! Yet the truth is that mathematics are more accurately employed in the conscious hearing of musical sounds than they are in the conscious seeing of beautiful pictures. They say that a highly trained musician can detect with his ear one sixty-fourth of a variation from a semitone, where a discord is struck! The "octave," signifying a certain number, has its

accurate place in music. The "scales" do not free themselves from bondage to arithmetic. When they are allowed to use a form of lawlessness, it is only that they may, by contrast, enhance the meaning of that harmony that proceeds strictly by the laws of God. In a way nothing seems to be farther from mathematics than music: in a deeper way that immutable law of figures has its assured place in music and insists on being counted in connection with the theory of design.

The argument, having found a place in the material world, and in mathematical tables, takes to itself wings and finds a third stage in the atmosphere. Some say that the scale of the octave is in the air! Be that as it may, it is certainly true that the air is a faithful carrier of musical sounds. God might have made it so that it would split sounds into fragments of discords; but he did not do this. All speakers and singers must be at times impressed by the wonder of that medium which takes the vocal sounds and bears them accurately to the waiting listeners. This strange element in which we are all enfolded is an efficient messenger. We can trust it with our deepest and divinest expression of thoughts and feelings. Even if it be affected with elements of "static," we keep the belief that these

touches are human interferences, and that our finer understanding will remove them all. If the argument of design had not been marvelously illustrated in the atmospheric medium to which we commit the sounds of our voices or instruments, how would music have been possible? You may recall John Drinkwater's poem,

"God is at the organ:
I can hear
His echoing music
Far and near.

"God is at the organ
And his keys
Are storm-strewn moorlands,
Forests, trees." [1]

But the moorlands and trees are off yonder in the distances. Over those spaces the music of God comes faithfully because He who is the creator of sound is likewise the creator of the atmosphere that bears the sound. If the material universe is a harp, the atmosphere is the reliable messenger of its music.

The argument now turns toward our personal lives, as such. Only our constant acquaintance with it makes us underestimate the wonder of the human voice. What a marvelous instrument it is! The story is that the tones of

[1] Reprinted by permission of the publishers, Houghton Mifflin Company.

George Whitefield could be perfectly heard by an outdoor throng of twenty thousand people. Allowing for exaggeration, we must still grant the power of the vocal "organ" which tosses its notes with such peculiar power. It is the harp with which we all play, and it is the closest and most personal instrument by which we convey our music to the world. We must all question at times if there is not a real danger in those modern inventions that tend to separate music from its human makers! Once a man, in the spirit of a false economy, bought for his daughter a music box instead of a piano! This daughter thrilled to all harmonies and seemed to have the gift of music. And her father allowed a patent box to substitute itself for that splendid development that comes to our personal lives only through immediacy! Phonographs are wonderful inventions; yet we must all be impressed that the patent sound that issues from the box is not like the vital sound that comes first from the human throat and heart! Shakespeare's rhapsody about the marvel of man's body, as a mechanism, is never complete until it includes the voice of man in its estimate.

There is here also a certain inevitable creed of permanence. The words of our mouths are not the quickly passing things that we

imagine. Long ago a college president delivered a message on "Words." He moved from one emphasis to another, ending with the fact that when Saint John wanted a *word* to express the divine message that was in Christ, he went over into the region of Plato's philosophy and borrowed an expression—"In the beginning was the Word." The president made an unconscious prophecy of the radio, declaring that the words that went from the lips of man did not fall down into the social void. They went out to be held in lasting atmospheres; they reached all distant shores; touched all far-away planets; and might conceivably be summoned at the last for our judgment so that literally by our "words" we might be "justified" or "condemned." The poet was thinking of something more meaningful than the radio when long ago he wrote,

> "Nothing dies; nothing can die.
> No idle word thou speakest
> But is a seed cast into time
> To grow through all eternity."

The human voice, with its word-fashioning power, is the fourth wonder in this argument from design.

We go forward now to the fifth point in our plea. The only time in the New Testament story where Jesus is represented as sighing was

when he stood before a man whose ears had long been closed to the music of the world, the songs of birds, the conversation of friends. It is written that "looking up to heaven, he sighed, and saith unto him, Ephphatha, that is, Be opened." What led the Master to give out that expression of sympathy which made such a meaning for one of the evangelists that it became a part of the permanent record of the great life? Was this afflicted man a symbol of the larger sorrow of the world, and did he stand as only one of an army of sufferers? Or did Christ enter for a moment into that room of sad silence in which this one person had for so long been a dweller? Or was the divine sigh called forth by both of these sympathies? We may not surely say; but we may affirm with certainty that the poor man's limitation was a part of the reason for the Saviour's token of sorrow. We need not enter into the old debate as to the relative demerits of blindness and deafness. Hearing is more largely the social sense, the one that binds us to the world's companionship. Those who hear well can scarcely imagine the torment of their friends who see moving lips and the evidences of laughter and who are shut out from all the fellowship and joy.

For the ear is a marvelous receiver. Physi-

ologists tell us that in its delicate mechanism there is a portion shaped somewhat like a harp and having the power to sift the approaching sounds and sort them into tunes. From our human standpoint, the note that comes from each material, the atmosphere that bears the tone, the mathematical exactness that characterizes all true music, and the vocal power of our fellows, would all be quite vain, if the designer had not made for each of us the listening ear. In this reverent aspect, and in this special sense, we may well think of the Lord as saying with reference to an argument, "He that hath ears to hear, let him hear what the Spirit saith."

We cannot leave the argument even here; it insists on a further and deeper journey. We do not come to the final goal of the design until we reach the heart of man. We may allow that there are some men who seem impervious to music. General Grant once said that "Yankee Doodle" was the only song that he could surely identify. One of the great scientists, who spent his life mostly in study and research related to evolution, said that in his earlier years he had an appreciation for music, but that in due season the sense became crippled within him until at last the power virtually died. Doubtless many of us as we grow

older often wish that we had received in our youth at least enough musical education to give us the greater joy. In reality it is an incalculable loss that one vast realm of feeling and emotion should be in considerable measure closed to us, or that we should fail in the power to interpret it all for delight and for help.

Bret Harte as a story writer is likely to have a longer and wider vogue than he will have as a poet. Yet one of his poems has a peculiar meaning as it relates to music. It is entitled "What the Chimney Sang":

"Over the chimney the night wind sang
And chanted a melody no one knew;
And the Woman stopped as her babe she tossed
And thought of the one she had long since lost,
And said, as her tear drops back she forced,
'I hate the wind in the chimney.'

"Over the chimney the night wind sang
And chanted a melody no one knew;
And the Children said as they closer drew,
'Tis some witch that is cleaving the
black night through,—
'Tis the fairy trumpet that just then blew,
And we fear the wind in the chimney.'

"Over the chimney the night wind sang
And chanted a melody no one knew;
And the Man, as he sat on his hearth below,
Said to himself, 'It will surely snow,
And fuel is dear and wages low,
And I'll stop the leak in the chimney.'

"Over the chimney the night wind sang
And chanted a melody no one knew;
But the Poet listened and smiled, for he
Was Man, and Woman, and Child, all three
And said, 'It is God's own harmony,
This wind we hear in the chimney.' "

All four listeners hear according to the dominant note in their own hearts. Their spirits sifted out the meaning of the chimney's song and left each with a motherly sorrow, a childish fancy, a man's problem, or a poet's appreciation. Yet the poet was right when he did not stay simply within the territory of æsthetics. He was precisely right in his theological insight. By way of the roughened and blackened material the wind evoked the song that passed through the air to reach a human ear and a human soul.

One of the poems given in the Readers of the old day gave us this final lesson—Longfellow's "The Arrow and the Song":

"I shot an arrow into the air;
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

"I breathed a song into the air;
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song?

"Long, long afterward, in an oak
I found the arrow still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend."

That heart was exactly the goal for the song. In music the soul stands for the sixth sense and for the highest. The argument claims the material, the atmospheric, the mathematical, the vocal, the auditory, and at last enlarges its empire of meaning by coming into the very soul of man. Surely, reasoning from design nears its climax when we find that in music its realm stretches all the way from the lowest to the highest, from the clod in the field to the heart in the sanctuary.

When at length it arrives at that human goal, we must be more and more impressed that the heart itself has been so formed as to be peculiarly responsive to music. He who wrote that "music hath power to soothe the savage breast" did not need to look far for proofs of his statement. In an Eastern hotel some men were taken by federal officers for dispensing liquors at a noisy party. Enraged by their arrest, they fell upon the officers and were beating them brutally. It occurred to someone, who did not care to interfere in a physical way, to start the singing of "The Star Spangled Banner." The mêlée soon ceased.

Although that national song is set to martial measures, it does not lend itself readily to un-American and lawless conduct! Defiance of law might continue as long as the song was framed on the wall; but it would not feel at home when patriotism came in the form of music. It was as if a modern Orpheus were stilling and taming the beasts!

In a somewhat different realm the like illustration appeared. A bishop of the church was on a railroad train when some fellows, such as Saint Paul would perhaps have called "the baser sort," fell into a heated argument which soon ceased to be merely verbal. Fists flew viciously, and uproar succeeded uproar. Laying hold of such excited men with one's hands might be a dangerous proceeding and might lead to the surrender of episcopal dignity! Carnal weapons would scarcely suffice. But the bishop had another weapon. So he stood on the outskirts of the enraged group and began to sing, "Nearer, my God, to Thee." By the time he came to the second or third verse the belligerents were finding their brutal performance difficult. It is not an easy thing to continue a fist-fight to the accompaniment of so sacred a tune! Some of the men must have caught sight of the faces of their mothers and fathers. Memories began a gracious work.

Reverence succeeded to profanity, and quietness to bedlam. Orpheus was once more quieting the beasts.

Both of these transactions are deeper than they at first seem to be. In more normal experiences we have all had the like effects wrought upon our spirits. Music is in some strange and mystical way a credential of God. We come into some place where sacred songs fall upon our spirits, and a transformation begins within us. We do not argue. We seek no syllogism. But there comes a sense of God, a consciousness of his holy presence. What does this? Is it true that the unconscious processes of our own thinking and feeling focus upon us with an inner persuasion? Do all these six witnesses converge into one piercing impression? Is it the inevitable creed of music, recited in the temple of the soul? Is it the confession of faith, set in the harmony of God's own making? The theologian, without being dogmatic, will not hesitate to reply affirmatively, and to declare that the song of God is an evidence of the God of song.

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III

MUSIC AND WORSHIP

EDWIN HOLT HUGHES

WITHOUT doubt the greatest patron of vocal music in our land is the church. The same claim may be affirmed of instrumental music, if only we except the orchestral and organ accompaniments that are used to relieve the strain or to furnish the emphasis in the moving picture theaters. If we confine the statement to the larger group singing, the church, in the number of people that it brings under the influence of song, is without even a near rival. On every Lord's Day millions come to an altar where much of the offering is made in the form of song. Probably also the church provides the greatest audience of listeners to vocal music. We may modify the usual joke about "village choirs" by declaring that in many places these choirs give to the people the only chance of hearing the music that has stood the test of the critical years. There are thousands of men and women who would never have heard, or even have heard of, the "Te Deum," or Gounod's "Sanctus," and other rich and reverent expressions of the religious

life, apart from their attendance upon the public services of the church.

One of the interesting discussions of this period, and measurably of every period for hundreds of years, centers on the question, Why people do not go to church. Perhaps a more profitable question would be the positive one rather than the negative one—Why do so many people go to church? In the average community the Lyceum Course does not have a long life. Even in the days when the platform claimed much of the time of Beecher and Gough and Nye, and in the somewhat later time when Willits was scattering the rays of his own "Sunshine," or Conwell was directing audiences toward "Acres of Diamonds," the lecture course would run for about three years and then die a natural death. But is it not a significant thing that down over many centuries of time the Church of Christ has been maintaining its services, and that on this last Sunday it started through the streets of our towns and cities a larger procession than could be inspired by any other movement? Weekly some force pulls those millions of souls toward an agreed place of meeting. No other institution in the history of the race has been able to do that continuously and on so large a scale.

Evidently, the main motive in the attendance is not intellectual, though occasionally the mental power of the clergyman may be a factor. In purely intellectual concerns, no matter how great may be the preparation, and no matter how learned may be the treatment, there is apt to be the dwindling audience. The Lowell Lectures in Boston are made possible by one of the most magnificent foundations ever provided in the life of any land; yet well-known scholars from over the seas will discuss from the semipopular standpoint great questions before audiences of thirty-five or forty, whereas, on the day before, a temple, with a minister scarcely known beyond the borders of a State, would be crowded to the doors. One of the credentials of the church's power is that it has been able to secure a consecutive attendance that no other institution could secure apart from some form of compulsion.

Nor does the social motive give any adequate explanation for this attendance. Men on the inside are not guilty of violating the secrets of their lodges when they affirm that the ritualistic fellowship alone will not secure the presence of their members. Unless there is advance notice of the serving of food the seats are scantily taken! Printed announcements

sent to twelve hundred members will persuade twenty, thirty, forty men to be on hand; whereas, in that same week, thousands of people found their way to the sanctuaries. Without question, in the old days the social motive played a larger part in securing audiences for the churches. In many communities the "meetinghouse" was the one center where the social hearts had their chance, while the camp meeting became a place of annual rendezvous. Yet some of the comparisons often made in this respect need to be analyzed. Not long ago a clergyman visited an historic stone church, wherein a famous pioneer evangelist used to preach. This evangelist's Journal reports the "crowds" to which he discoursed! Yet "crowds" are not "throngs." The limit of possible listeners in that church would have been sixty! Even so it is safe to affirm that the songs that resounded through the forests were one of the strong calls of that distant day.

Whenever, therefore, we exalt the motive of worship, as such, music becomes a considerable factor. It is, of course, possible to define worship too narrowly, and to leave the impression that listening to a sermon and hearing the reading of the Bible are to be distinguished from the worshipful part of the service. Many would eagerly assert that sermons

and Scripture lessons have frequently lifted them to a high mood of devotion and have made God wonderfully real. Though we allow all this, it still remains true that prayer, whether in the way of the oral leadership of the minister, or in the form of anthems and hymns that call us into God's nearer presence, is the main staple of a worshiping people. That approach to the Lord must always remain the primary reason for churchgoing.

Nor can one think of worship in this sense as being an entertainment. Superficial interest is not its main mark. There is fair room for debate within our colleges on the subject of compulsory chapel attendance and churchgoing. One who listens carefully to the arguments will wish to rule out the objection that the services are not "interesting." It ought never to be asked that the worship of God should be placed upon the plane of a moving picture, or that its worth should be determined by its entertaining quality! The memory of many former college students will convince them that the men whom they heard speak in chapel or preach in the college church were at least as interesting as their classroom teachers! Few of our professors were rapturously entertaining! In fact, we did not go to a class in mathematics, or astronomy, or

philosophy, or language, with the idea that we would be entertained! Whenever a great college dean argues against compulsory chapel on the ground that the service is "boresome," he is handling a two-edged sword—one that might decapitate attendance in his own classroom! Worship may come to be a joy, but it will always remain a solemn joy; and with the joy there will occasionally be an ingredient of spiritual agony. Isaiah in the Temple crying out, "Woe is me," does not come forth to report that the service was "interesting"! The collegiate libertine may well heed the lesson, while even the "best man in college" may be made better still by his worship within the realm of worship itself! If a man shall work his heart into a mood of rebellion against authority, both the recitation and the chapel may lose power; yet it is always well not to deceive ourselves by putting on a preference the label of a conviction! Worship is good for college life; and we can make it so free for ourselves as to forget the compulsion of others, while we sing, "Holy, holy, holy, Lord God of Hosts."

In the conduct of our worship two arts have their distinct place—architecture and music. About fifty years ago a great change took place in church-building. The church made

the inconceivable blunder of going over into the realm of the theater for its plans! Everything was to be subordinated to the preacher's platform and the speaking voice. The pulpit dominated the altar. Just now there is a wide return to ecclesiastical architecture which seeks to give the mood of eternity and to make itself a call to spiritual worship. We are feeling acutely that there is a difference between a theater and a sanctuary, between a town hall and a church. We may well give a glad welcome to this reform. In doing this we should not make light of the place of preaching in the scheme for the world's redemption, nor should we yield to the idolatry of a mere building. Yet the emphasis on worship is sure to have its influence on building plans. If you stress the teaching relation of the church toward the young, architecture soon shows the effect; and if you stress the worshiping element, the sanctuaries over the continent begin to respond. In one sense it may be said that a church building is a failure unless it brings you immediately to some reverent act. Nor is it necessary that the room should be a duplicate of Saint Paul's Cathedral in London; we have all seen rooms that were small and inexpensive and that still carried the call to worship. "The groves were God's first temples," but they are

not the last; and these "last" should be so fashioned as to make a sacrament that leads men and women on into the Infinite Presence.

In stimulating this spiritual worship music becomes a companion of architecture. Perhaps comparisons are ungracious; yet it may be said that the music is more apt to be created in that atmosphere of reverence which it is intended to cultivate. Occasionally we find this fact among those who fashion musical instruments. It may be that George Eliot, in her "Stradivarius," overidealizes the violin maker of Cremona; but she is very near the real interpretation of his spirit when she makes him say of the players and of himself:

> "The Masters only know whose work is good:
> They will choose mine; and while
> God gives them skill to play,
> I'll give them instruments to play upon,
> God choosing me to help him."

Surely, this is a rare and fine conception of one's work. Nor can we deny that it has its special meaning in that realm where we seek to give back to God the music of his own making.

When we study the personalities in the musical world we often come upon these spiritual characteristics. There are, of course, idiosyncrasies to be noted. Artists, of whatever sort, are apt to possess "temperament."

They are usually either wise enough, or foolish enough, to devote themselves wholly to one thing. They may thus lose out in symmetry of life. We may well admit, however, that painters and musicians would seem to be more justified than others in allowing themselves to be monopolized by one passion. Agassiz once said, in reply to a commercial appeal for his lecturing, "I have no time to make money; I am only a teacher." This absorption in one thing has been especially characteristic of musicians. Frequently they were not business men. The debits and credits of commercial life perplexed them. There is, also, an occasional record of a burst of temper. A life devoted to harmony may be easily plagued by social discord. Once Handel became angry with Cuzzoni; shook her as if she had been a rat; cried out in broken English, "Ah! I always knew you were a fery tevil, and I shall now let you know that I am Beelzebub, the prince of de tevils"; dragged her to the window's edge to toss her forth, when she recanted and became at least outwardly amenable! In the study of the masters one comes upon these outbreaks, even as we sometimes find them in quarters distant from gifted studios! Yet, after all, the complete knowledge of the great musicians will disclose that many of

them gained character in worship and came by a fine inevitability to their climax in some religious expression.

Bach began his public work by singing in a cathedral choir. One of his earliest masterpieces was "God Is My King." The thing that discovered him to the aged Reinke at Hamburg was his improvising on the old choral based upon Scripture, "By the Rivers of Babylon." The list of his productions shows overwhelmingly that his work came to its most, as well as to its highest, in the religious realm, even in a "Magnificat," in which the mother of our Lord receives a crowning through Bach's genius. He himself said specifically, "The sole object of music should be the glory of God and pleasant recreation." If this appears as an anticlimax, the reverse is the fact of his life. "The glory of God" abides in his music.

Haydn had a career far from happy. He married the daughter of the barber, who kept him from near-starvation, only to find that his board bill was frightfully expensive, inasmuch as his wife proved to be a twin of Xantippe! Even though domestic wrangles drove him to other and more doubtful alliances, and the record is far from becoming, yet the great musician could never remove himself from the thrall of God. He would sometimes indorse

his musical score with prayer and thanksgiving, and the Symphony in D has on its first page "In Nomine Domini," and on its last, "Fine, Laus Deo." His genius came to its best only when it went back to God. To "The Creation" he gave three years of toil and prayer, bringing to it, all reviewers say, a pathetic and reverential humility. His life came to its end in the glory of this same mood. In 1808 his masterpiece was rendered and Haydn was the guest of his own music. He is now a feeble old man, and the Princess of Esterhazy accompanies and supports him. They brought him to the theater in a wheel chair. For a time the sight of his face gave the crowd more frenzied delight than did the sound of his music. But duly the two influences blended. When finally the chorus and orchestra brought their full power to the great passage, "And there was light," the emotion of the throng broke all barriers. With difficulty the aged composer came to his feet and was heard to cry with feeble accents, "No, no! Not from me, but," pointing upward, "from thence, from heaven above, comes all." Five days later the silver cord was loosed and he passed into the heaven toward which he had pointed.

These individual illustrations could be multiplied beyond due measure. The two are

sufficient. Haydn comes to his throne in "The Creation," and Handel in the "Hallelujah Chorus." Indeed, Handel wrote more than fifty Italian operas, but the most of us know not their titles. In the region of worship his power came to its fullest scope. In that spiritual expression he has many minor partners who join with him in persuading us toward the portals of God's house, simply because the musical life has its most glorious office in lifting our hearts to the worship of the Infinite Lord.

It is at least possible that the emphasis at this point should become too exclusively artistic. In this collegiate life students enter the chapel to listen often to some of the ablest men in the land, and to hear some of the greatest music, admirably rendered. They go directly to meet the conditions in local churches; and they may take with them either scorn or sympathy. One student some ministers cannot easily forget. We saw him in the chapel of his college, his confession of his faith simple and sincere. After his graduation we saw him in the little town of his nativity meeting commercial success, dealing patiently with all limited conditions, joining regularly with the multitude that kept the holy day, and bearing with him always the idealism that he gained from the sanctuary of the living God. All

this was based on his conviction of the need of worship.

That conviction is an especial need of our time. The visible in this modern age is so tremendous that unless we are heedful it will hide the invisible! One of the good habits of a lifetime should be that of churchgoing. Nor should this be founded only upon a desire for eloquent preaching. Utter deafness is not an excuse for absence from the public altar of God. There is a social expression in worship. If we are in a foreign land and cannot understand a word of the service, we are not absolved from the duty of paying our tribute of praise and thanksgiving to God in "the presence of all his people." Some of you have had the experience of standing among Italian or Swiss peasants in a village church where the preacher's words gave you no meanings, but where you gathered into your heart all your fellow worshipers of the one God, clasped in your arms of faith and love all the cherished family in the distant land, and found yourselves exalted by the worship that needed no words. The effect of such worship does not halt at the church doors. One of our best-known modern paintings impresses this lesson. In the old Rhetorics we were given the reiteration, "You cannot paint sound." Perhaps! Yet Millêt

comes near to doing just that thing. You see in "The Angelus" the steeple in the distance; in the foreground you behold a man and woman in the midst of ordinary toil, their heads bent and their hands clasped in reverence. You find yourself studying the picture to see whether the artist has put on his canvas the waves of sound, whether spiritual vibrations may be so represented! Then you get the deeper lesson—that the call to worship affects all of life, and that those two souls, representing humanity, have carried the sense of God and his presence from the sanctuary out into the fields. All true worshipers are better for their worship; and all true worship leads on to truer work.

The bell of the Angelus calls us back to the idea that music has its special function in this real worship. If we study the matter at all, we must become entranced by the history of the "Te Deum." We may dismiss the uncritical statement that at the baptism of Augustine, Saint Ambrose and Saint Augustine both sang it by a common inspiration. The great hymn did not arrive by any easy miracle; if the two saints gave it to the church, it was the purchase of their toil. Various authorships are claimed—for Saint Hilary, in 355 A. D., or for Nicetius, in 535 A. D. It is at least possible that the hymn came from an

even earlier time. It is a bond for the differing churches—Greek, Anglican, Roman Catholic, Non-Conformist. Its general use dates, at the latest, from the sixth century. Thus in many climes, and on many continents, and by many races, this hymn becomes the channel of worship for all peoples: "We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting." It has been sung in commemoration of great victories, Handel's Dettingen "Te Deum" being written for such a purpose. For fifteen hundred years coronations have come to their solemn end with the singing of these majestic measures; and kings have gone to their reigns with this ascription of power and praise to the King of kings. This hymn is still sung by cathedral choruses and by countyside choirs; and it is still the lure of the great composers who seem to feel instinctively that only in its meaning can their power come to its purest and highest use. It is really a dreadful thing for us to excommunicate ourselves from the glory of its corporate worship; to lose the note of its catholicity; to fail to share in its centuries-long communion of saints; and, most of all, to crowd out of our lives and hearts its vast and regenerating creed of worship.

That creed has its own power of pursuit. It brings us to an appreciation of the beauties of God's creation. The One who said, "Consider the lilies of the field, how they grow; they toil not, neither do they spin; and yet I say unto you, That even Solomon in all his glory was not arrayed like one of these," adds loveliness to all the powers. Mrs. Browning must have had something like this in mind when she wrote:

"Earth's crammed with heaven
Any every common bush afire with God.
But only those who see take off their shoes;
The rest sit 'round and pluck blackberries,
Or daub their natural faces unawares
Far from their first similitude."

The corporate worship of God is the school for this form of seeing. Without question people can "worship God out-of-doors"! But, unless this process be informed by the teachings of the altar it is apt to degenerate into a heathenism that bows down to wood and stone and loses itself in the æsthetic idolatry of a sunset. Whence can we most surely get the power to "see"? Is there no answer in these lines?—

"When I found Him in my bosom,
Then I found Him everywhere,
In the bud and in the blossom,
In the sea and in the air;

And He spoke to me in clearness
From the silent stars which say,
'As ye find me in my nearness
Ye shall find me far away.' "

Surely, music can have no higher function than this—of taking its large and persuasive place in the program of God's holy temple and of thus preparing us for that city in which the seer beholds "no sanctuary" simply because the habit of worship has so trained the heart that all the world becomes "Bethel," the house of God.

IV

MUSIC IN THE CHURCH SERVICE

ROBERT G. MCCUTCHAN

While we sing the Praises of our God in his Church, we are employ'd in that part of Worship which of all others is nearest a-kin to Heaven; and 'tis pity that this of all others should be performed the worst upon Earth. . . . To see the dull Indifference, the negligent and the thoughtless Air that sits upon the Faces of the whole Assembly while the Psalm is on their lips, might tempt even a charitable Observer, to suspect the Fervency of inward Religion, and 'tis much to be feared that the Minds of most of the Worshippers are absent or unconcerned. . . . But of all our Religious Solemnities Psalmodie is the most unhappily manag'd. That very Action which should elevate us to the most delightful and divine Sensations doth not only flat our Devotion, but too often awakens our Regret, and touches all the Springs of Uneasiness within us.

—Watt's Preface to his Hymns of 1707.

IT might be said also of conditions to-day.

From the very earliest days of the church, singing and instrumental music have held a very important place in the organization of the service of worship. Early pagan and Christian writers speak of the singing of the

early converts to Christianity, which seems to have been a general practice. Pliny says they "sang hymns of praise to Christ as to God." Jerome tells of hearing "the plowman at his hallelujahs, the mower at his hymns, and the vine-dresser singing David's psalms."

The church was the cradle of music during the early days of the Christian era. Undoubtedly there was a secular style, but we have no definite records of it. The church services were the bright spots in the lives of the people, and it was through them that music made its great appeal.

Hilary wrote a "book of hymns," but Ambrose, Archbishop of Milan (d. 397), was probably the first compiler of a collection of songs of sacred character to receive ecclesiastical sanction. Between the times of Ambrose and Gregory the Great (d. 604) much progress had been made in the field. Gregory was a great believer in the power of music and whole-heartedly advocated its use. He was particular, though, that it be correctly done and would not tolerate any slovenliness. He believed the whole world could be brought into the church if all could learn the authorized songs.

Without exception the early musicians did most of their work, if not all, for the church,

and later ones, excepting a few contemporaries, have made marked contributions.

The Reformation was carried to success largely by the singing which was so great a part of it. Luther's insistence on the right of the people to participate in public worship was one of the few points in his theses upon which he was unwilling to compromise. Music has always been an outstanding feature of all great reforms. The part played by it in early Methodism is typical.

The editor of the series of hymnals authorized for use by the General Assembly of the Presbyterian Church in the United States, Dr. Louis F. Benson, says of the part of the Wesleys in the development of the English hymn: "It is evident that a place must be given to the Wesleyan hymnody in the history of religion itself. The Wesleys inaugurated a great spiritual revival; and their hymns did as much as any human agency to kindle and replenish its fervor. They conducted the propaganda of a new theology: we scan Wesley's sermon to discover its contents, but in the hymns it was sung by multitudes; and of the two media of its dissemination, the song was probably the more effective. John Wesley led an ecclesiastical revolt, and, failing to conquer his own church, established a new one of phenomenal

proportions: the hymns prefigured the constitution of the new church and formed the manual of its spiritual discipline. The Wesleyan hymns are thus deeply written into the religious history of the English-speaking peoples. We might sum up the Wesleys' work in hymnody by saying that 'they perceived the spiritual possibilities of hymns and of hymn singing, and that they realized them, apparently to the full.' "[1] He said the Wesleys greatly enriched the stores of English hymns (Charles wrote upward of sixty-five hundred); "modified the ideal of the English hymn" and "established new types of hymns" in which "a new evangelistic note" was found and in which Charles, particularly, "affected the Hymn of Christian Experience; led the way toward a churchly or liturgical hymnody," and "set up a new standard in hymnody on its literary side."

The modern hymn comes to us from John Huss. His followers, the Bohemian Brethren, issued a book of hymns in 1505, nineteen years before Luther edited his first one. Yet Luther had much greater influence, and we usually give him the credit for being the father of modern hymnody. Certainly we look to the

[1] From *The English Hymn.* Presbyterian Board of Publications, publishers. Reprinted by permission.

chorales of Luther rather than to the psalmody of Calvin for its parentage.

The English-speaking peoples were psalm singers, however, until the time of Isaac Watts (1674–1748). Attempts were made to induce worshipers to sing hymns but without much success. Watts believed firmly in "the duty of singing in the worship of God." He felt that singing should represent God's word to us, not our word to God, and blamed the lack of interest, so prevalent at that time, to the exclusive use of psalms. In the Preface to his *Hymns*, published in 1707, he said, in addition to the paragraph quoted at the beginning of this chapter:

I have long been convinced, that one great Occasion of this evil arises from the Matter and Words to which we confine all our Songs. Some of 'em are almost opposite to the Spirit of the Gospel: Many of them foreign to the State of the New Testament, and widely different from the present circumstances of Christians. Hence it comes to pass that when spiritual Affectations are excited within us, and our Souls are raised a little above this Earth in the beginning of a Psalm, we are checked on a sudden in our Ascent toward Heaven by some Expressions that are more suited to the days of Carnal Ordinances, and fit only to be sung in the Worldly Sanctuary. When we are just entering into an Evangelic Frame by some of the Glories of the Gospel presented in the brightest figures of Judaism, yet the very next Line perhaps which the

Clerk parcels out unto us, hath something in it so extremely Jewish and cloudy, that darkens our Sight of God the Saviour: Thus by keeping too close to David in the House of God, the Vail of Moses is thrown over our Hearts. While we are kindling into divine Love by the Meditations of the loving kindness of God and the Multitude of his tender Mercies, within a few Verses some dreadful Curse against Men is propos'd to our Lips. . . . Some Sentences of the Psalmist that are expressive of the Temper of our own Hearts and the Circumstances of our Lives may Compose our Spirits to Seriousness, and allure us to a sweet Retirement within ourselves; but we meet with a following Line which so peculiarly belongs to one Action or Hour of the life of David, of Asaph, that breaks off our song in the midst; our Consciences are affrighted lest we speak a Falsehood unto God.

The literary element of hymns has received the greater consideration from writers, very little having to do with hymn tunes being contributed. Yet the literary motive has always been subordinated to that which was liturgical or homiletical. Hymns are not written primarily for those who are lovers of poetry. Watts was first a preacher, not a poet. He loved the plain people and gave them verses that appealed to the unpoetic mind. Undoubtedly it was this gift which has caused him to live in all of our hymnals.

Charles Wesley had this same trait. He gave his whole Christian experience to the

world through his hymns. He wrote many hundreds of hymns and very few, if any, are to be found in anthologies of poetry.

His brother John was almost as great a believer in the potency of hymn singing as was Gregory. He was very particular as to their rendition and gave his preachers the well-known seven rules so "this part of divine worship may be more acceptable to God, as well as more profitable to both God and hearer." They were: "Learn *these* tunes before any others; sing them exactly as printed; sing all of them; sing lustily; sing modestly; sing in time; above all sing spiritually, with an eye to God in every word."

In the early days, in England particularly, the hymns were read, not sung. The custom prevailed in America of having the hymn read by the minister and sung by the choir. When Henry Ward Beecher came to Plymouth Church, Brooklyn, in 1847, such were the conditions. Dr. A. Reed, in a "narrative of the visit to the American churches," in 1835 aptly describes them. He says:

> The singing generally . . . is not congregational, It is a performance intrusted to a band of singers, more or less skillful. . . . You have the sensation of being a spectator and auditor; not of a participant; and this is destructive of the spirit of devotion.

It is only fair to say that in England in the early days the written music was so lugubrious that it was not very singable. Yet about the year 1700 "musical ignorance and incapacity, accompanied by indifference, seems to have been very general" and was in large part responsible for the deplorable state into which music in the church service had fallen. In other times and under other conditions, however, such an excuse, except that of indifference, cannot be made with fairness. Watts, you remember, attributed this indifference in his time to the exclusive use of psalms. Thomas Hastings, who was associated with Lowell Mason in doing pioneer work in music in American churches, said:

> Go where we may into a place of worship . . . when the singing commences, . . . the congregation are either, on the one hand, gazing at the select performers to admire the music, or, on the other, expressing their dissatisfaction by general symptoms of restlessness. . . . We observe everywhere the universal appearance of restlessness or relaxation.

Congregational singing has had some stormy periods and has often been the basis of controversy so great that in some few instances it has developed a schism. There was a great "controversie of Singing" in New England in the early eighteenth century. Music had been neglected to such an extent that in some

churches it was wholly abolished, and in others such a condition prevailed that the Rev. Mr. Symmes declared it to be "indecent." Only a few tunes were sung, and these from memory, because of the inability of the members of the congregation to read music, and by the lack of books. These tunes were "tortured and twisted as every unskillful throat saw fit." Thomas Walter, in *The Grounds and Rules of Musick Explained*, says that something like "five hundred different tunes roared out at the same time" and that he "twice in one note paused to take breath," so drawling was the manner of singing. This type of rendition of church song became traditional, and there was acrimonious discussion between those who wanted to continue singing in the "usual way" and those who wanted to better conditions by "regular singing." While it is somewhat different, the state into which church music, generally, has fallen is not very much better. Attention should be given to the singing of hymns, for, after all, hymns are to be sung. No matter how interested we may become in their study from a literary standpoint, we cannot get away from the fact that they were intended to be the means of giving praise in worship.

One of the most difficult things a writer on

music has to do is to present his subject matter intelligently and clearly to readers who are not technically educated in the subject. There are so many difficulties in the way that it seems almost hopeless to make one understand just what one is talking about when he is dealing with technical matters. There are many reasons for this difficulty. One of the principal reasons is the peculiar character of the material used in musical composition. Music is by far the most subjective of the arts. We find no material in nature that can be used. Nature merely gives us evidence that sounds exist. She does not arrange these sounds in any manner. Man has done that in an arbitrary way, and the result has been the formation of certain scale material that we use in constructing a musical composition. The whole matter of the selection of sounds and the arranging of them is one of the mind. There may be objective associations in absolute music, yet when one attempts to imitate nature in music it ceases to be music and becomes a poor imitation of nature. As a prominent critic said concerning Beethoven when he attempted an imitation of a cuckoo in his Sixth Symphony: "He ceased to be a musician and became a cuckoo, and as a cuckoo he was not a success."

In sculpture and in painting the completed art work is a result of direct objective suggestion. If a figure is carved, we appreciate immediately that it is an artistic representation of a natural thing. This is also true of painting. In architecture we have the most objective of all of the arts. On the subjective side it is very subtle. In literature, while we do not find the objective, it is represented by natural material. The association of words and objects is very close and we cannot fail to associate in a most direct way the object for which the word stands with the suggestion of the words used. In the description of a landscape we have a very definite conception suggested by the words used in the description. In painting we can see the thing represented, and in sculpture and architecture we can actually feel with our hands the art product. But what material object is called to the mind's attention as a result of hearing a piece of instrumental music? Where does the composer get his material? It comes wholly from within the mind and is very direct in its suggestion of certain states of feeling which may be associated with objective experiences, yet having nothing of the purely objective upon which the mind may lay hold. We are dealing with a peculiar thing and unless one has

experienced states of mind and of physical feeling brought about by musical suggestion he will have no appreciation of what can be accomplished by it. Berlioz says, in speaking of the effects produced on him by hearing music of which he was particularly fond, "Nothing in the world could give an exact idea of the effect to anyone who had never experienced it." In this respect there is a close analogy between religion and music. How can one talk of the beneficent effects of living a Christian life if he has had no Christian experience?

Professor Jastrow says that religion is primarily an emotion. There are many good people who find fault with religion because it is emotional. It is an argument that is somewhat hard to answer unless it is approached in an indirect way. Friendship is an emotion. We act more as a result of our emotions than of our reasoning. If we waited to reason all things out before acting we never would get anything done. Probably there would be few happy marriages if the contracting parties had not acted on their emotions. Certainly, most wives acted on their emotions and did not stop to reason concerning what they were getting into. Those who object to emotion in religion may be answered by saying that if

one has not had a religious experience he does not know whereof he speaks. Who can understand sympathy if he has not had the sympathy of a mother? Who can understand friendship who has not experienced the devotion of a friend? And who can appreciate what music will do for one's uplift who never has experienced such a thing? Religions have never stood on their feet as a result of pure intellectuality, and what has been true of other religions is equally true of Christianity. Religion without the emotional element is like a piece of statuary. It may be beautiful but it is always cold and lifeless.

There are three distinct phases of modern worship: the emotional, the intellectual, and the æsthetic. Man's fullest desires cannot be fulfilled without these being satisfied. The church, since its organization, has recognized music as one of the greatest means of satisfying the emotional side of religious expression. It is the one way in which a group may express itself. There is no other way for a number of people to do the same thing in the same way at the same time. Music prolongs and amplifies the services; raises and sustains in a crowd a similar state of feeling and gives opportunity for simultaneous expression. The preface to Toplady's *Psalms and Hymns* opens:

"God is the God of *Truth*, of *Holiness* and *Elegance.*"

"If only these quaint words could have been taken to heart," says an authority (Benson), "Toplady's hymn book would not only have put into circulation the greatest English hymn, but would have prevented that perverse ignoring of the aesthetic side of human nature which proved such a serious barrier to the spread of evangelical religion."

Religion is a beautiful thing. James Gibbon Huneker, who was said by Maeterlinck to be the most discerning critic of his time, the author of *A Steeplejack of the Seven Arts*, says: "God cannot be worshiped beautifully enough." The human's longing for the beautiful must be satisfied. Are we doing the proper thing in overlooking this important fact when we build churches in the manner we have for many years? Such churches are not primarily places of worship. They are a sort of community center. This is particularly true of our rural churches and the churches in the small and medium-sized cities.

A few years ago, when the desire to do something for our young people—boys and girls in their adolescence—was so strong that all sorts of clubs were organized, there seemed no place to hold their meetings except in the various churches. In many cases the leader-

ship was not of the best. How could it be when we had no one trained for this particular sort of leadership? The theory seemed to be that anything done in the church was better than the same thing done on the street. So all sorts of games were played, wrestling matches held, parties, etc., given in the churches. This led to the combining of the gymnasium, swimming pools, reading and social rooms, and church auditoriums all under one roof. The kitchen and dining room we have had with us for some time. An inevitable result was a complete change in the style of architecture. We began building community centers, not houses of worship. It seemed to be but another phase of the evolution of church architecture. It was an attempt to get back to the days when the social activities of a community revolved about and centered in the church. But does not such an architectural style detract from the church as a place of worship? Do we have as reverential an attitude upon entering one of our modern "practical" churches as we do when going into a structure that was constructed solely as a place in which to worship God? Is not our æsthetic sense offended? Are we not aware, unconsciously perhaps, but nevertheless aware, of the incongruity of the thing? Many of

our modern churches are not "churchly." One does not see how this particular condition can be remedied, but does see where there is placed on the musical side of our services an additional burden. In addition to supplying man's emotional need we must attempt also to satisfy his aesthetic hunger through music. Happily, in recent years there has been a marked change in our thinking on this subject.

As a result of permitting and encouraging emotional expression on the part of the congregation and appealing to its æsthetic sense through congregational singing and the other musical features, a proper mood may be created in the listener for the hearing of an intelligent presentation of religious truths. These truths can be more effectually driven home if the conditions are right.

In order to bring about the desired condition it is necessary to look into the organization of the service as a whole. No matter how intellectual the sermon it cannot be effective if the congregation is not in the proper frame of mind to receive the message. No matter how well trained the choir, how beautiful the music, the service will not be worship in the true sense unless there is some unity in the whole.

Worship is a threefold thing: man praises God by means of his song, God speaks to man

through the Scriptures, and teaches man through his servant, the preacher. Two of these elements are nearly always co-ordinated —the lesson and the sermon. The third, music, should also be in keeping with the spirit of the other two, though not necessarily a mere duplication of words. By that is meant the text of the hymns and other vocal numbers do not need to be similar to the text of the sermon.

There is a well-known psychological phenomenon called the association of ideas. Because of certain past experiences it is possible to recall a similar state of feeling by suggesting some particular thing of the nature of that which was the cause of the primary experiences. Take an illustration in the field of hymnology. We have all undoubtedly experienced a sensation of exhilaration after having participated with a great crowd in the singing of "Stand up for Jesus." There are times when a similar state of mind on the part of the audience is desired by the speaker. It would be entirely possible to recall that mood by singing "Fight the Good Fight," "Faith of our Fathers," "Soldiers of Christ, Arise," "Onward, Christian Soldiers," or a number of others. An intense emotional experience may have been associated with the singing of "Oh,

Could I Speak the Matchless Worth." Is there any reason why a similar mood should not be created by the use of "I Love to Tell the Story"? The danger of using the same number over and over again is that it becomes stale after a while. The stimulus must be varied. A too limited acquaintance with hymns is often responsible for overworking one or two that have been effective. Preachers should have a sufficiently large repertoire of hymn tunes to avoid the frequent repetition of the same ones in public worship, to give necessary variety, yet at the same time small enough to be thoroughly familiar to the congregation. Lack of familiarity with the hymnal is one reason why congregational singing has become stale.

When the desired mood is created see to it that the mind does not wander, seeking for some tangible suggestion to satisfy it. See to it that you seize the opportunity to satisfy this search for something upon which the attention may be fixed. Lorenz declares:

> There is no reason why an intellectual, alert-minded minister should not find the rudiments of musical notation with their varied signs and symbols as interesting as those of algebra or geometry. These signs are not mere puzzles, arbitrary constructions of misapplied ingenuity, but clear expressions of definite facts and their relations." [1]

[1] Reprinted by permission of the author.

Even a little study of botany or geology will open up a whole world of new thought train and will transform what was before a thing of little interest into a "realm of magical beauty, of infinitely varied manifestations of divine wisdom and purpose." The same will be true of music. His estimation of the work of the great composers will grow greatly, for he will have a marked appreciation of the small amount of material used in the construction of our great masterpieces of music. Its historical development is also a subject of deepest interest, and the study of the lives and works of the great composers will more than repay one for the time spent in it. In a surprisingly short time a man of average intelligence can become familiar with the rudiments of the subject. The various signs will take on a new significance and will tell him many things that he did not know. He can learn in a very little time the value of the notes and how to beat time. Occasions arise when a little knowledge of this kind will prove of much value. It will give him an authority that he should command. A minister should know the means to which music in his church may be put. He should study ways to make his congregational singing the factor in worship that it may be made. He should know when to use the gospel songs

and when to use the hymns. The matter of using solos and anthems is one that every minister should consider. Professor Lorenz suggests these things in his *Practical Church Music* and asks "whether the use of cantatas or even oratorios in enriching the spiritual as well as the mental and artistic life of his community will be practical." He says further:

> It may be even an open question whether he has not a duty to perform to the musical culture of his community by the suggestion and fostering of concerts and recitals.[1]

This is not too much to ask of any minister. Do not say that you cannot sing or play, that you do not have the "musical gift." Says Doctor Bartholomew:

> "Every normal soul has the capacity for learning arithmetic, geography, history, science, literature, the arts, business, etc., etc., but not every one may be a master in these lines. Each and every soul has capacity for appreciating and learning music, The musical faculty is not the gift of the exclusive few. Let the mischievous delusion that has so long held sway be dispelled once for all. Musical science and musical art rest on the same psychological basis as everything else that may be learned. Not a vague mystical theory, but solid experimental facts of mind must decide the question. To this idea pedagogical theory in all branches of instruction is gradually adjusting itself; from this founda-

[1] Reprinted by permission of the author.

tion musical education in our day has found new points of departure. As we come to understand the psychological facts in the case we introduce musical instruction in the common schools in an exact parallel with instruction in arithmetic, geography, history, language study, etc.; we teach children the rudiments of music just as we teach them the rudiments of other subjects, and we do not once inquire whether or not any of them have been destined to the high realm of musical genius. As they have ears and voices and fingers and minds, we take it for granted that they can learn music just as they learn anything else." [1]

There is not much excuse for the modern preacher, educated as he is, not having a more intimate knowledge of his hymnal. Of course, if the minister considers the music of a service to be merely a filler or a time-killer, there is not much use in this sort of advice; but if he does believe that the music is a real part of public worship and that its province is to give the audience through the singing of the hymns an opportunity to take an active part in the service, and if he believes that it can create the proper mood on the part of the congregation to hear what he has to say, then it is well worth while.

In addition to a mere knowledge of the words and the music of the hymns a very valuable

[1] From *The Relation of Psychology to Music.* Reprinted by permission of the author.

asset of the successful preacher is a large amount of illustrative material that may be used in connection with his hymns. He makes his sermons and addresses effective by its use. Only to a limited extent is this true of the hymns. The same reason for using illustrative material in the case of the sermon or other addresses holds good here. Particular attention may be directed by the use of the right illustration at the right time. Certainly, the singing will be improved and the lesson desired should be much more easily driven home. The illustration may be of almost any character—anecdotal, scriptural, historical, or otherwise. It need not be musical. It may be well for preachers to pay more particular attention to the literary side of the hymns. With the right attention given to their rendition through proper leadership, the music will pretty largely take care of itself. But the minister should take an active interest in the work that his musical helpers are trying to do.

The writer some years ago had charge of the music in a church where it was the policy of the minister to talk over with the organist and himself the particular character of his service on the succeeding Sunday. He would give us his text and would tell us something of

his manner of treatment so that we might be thinking the matter over before our choir rehearsal later in the week. He made it a point to spend a little time at most of our rehearsals, and together we would go over the hymns and special selections that would fit in well with his sermons. Frequently he wanted a specific thing, but more often he deferred to our judgment, telling us what he thought should be the spirit of them. He placed on us a very definite responsibility and we felt and accepted that responsibility. We were interested not merely in the artistic rendition of the special numbers and "getting by" so far as singing of hymns was concerned, but we were interested in the effect of the service as a whole. That man had a flourishing church. There was something to be gained from attending his service.

I had charge of the music under another noted preacher, and on my first Sunday with him I apologized to him because I had not had an opportunity to consult him regarding his wishes so far as the music was concerned. He did not seem to be much impressed and in a good-natured, rather nonchalant manner, said, "Well, I guess the sermon can stand on its own feet this time." It did. But it was ever after that a very difficult thing for me to

approach that man concerning the matter of music for public worship.

Another man, an eminent scholar, a good pulpit speaker, a fine gentleman, and one who should have had a brilliant success in the ministry, asked me one time to sing at one of his services. I inquired what he would like to have me sing and he replied, "It doesn't make any difference." I asked him what he was going to preach about and to tell me something of the general character of his sermon. He replied that he had not definitely decided at that time but that it did not make any difference. He could see no connection between the music numbers and the message he expected to deliver. Neither of these men that I have mentioned last seemed ever to give any thought before coming to the morning service as to what hymns would be used. They nearly always asked me to select the hymns. How could I do it intelligently not knowing what they were going to preach about? In the case of the last named, the district superintendent was asked by the congregation that he was serving at that time to give them another man. Their excuse was that they wanted a more evangelistic type of service. I wonder if that would have been their attitude had there been unity of purpose in their church

services? I would suggest that it would be a good thing for ministers to make an effort to have musicians feel that they are contributing a necessary, not merely an incidental, part of the service.

The phraseology and tunes of many of our hymns have been used over and over so much in a meaningless way that they have largely lost their significance. Many phrases of the public speaker have been used over and over again so that they have become hackneyed or worn out—frayed—so that they do not command respect as would a fresh, original, striking one. The old symbolic phraseology is out of date. Certain of the old ecclesiastical phrases do not mean the same thing to the present generation that they did to the past, and even now we use certain stereotyped phrases so much that they very soon become ineffective. Bishop McConnell once said if one had seriously tried to do any writing, he had found it exceedingly difficult to say anything new; but that there were so many good things that had been said that it would be well for aspiring writers to attempt to clothe old truths in new language. The point is simply this: Why sing ten or a dozen hymns over and over again when there be so many that could be used effectively? Every congregation should have an intimate

working knowledge of at least one hundred. How often ministers find themselves with an intense desire to get a proper musical response from the congregation and find themselves absolutely at a loss when it comes to the selection of the particular thing that will do the work. Many a preacher has discredited himself because of his inability to continue the singing of a hymn that had been started. The reason, probably, was he was unfamiliar with it. The hymnal should be an effective working tool in the hands of every preacher.

Listening to music gives pleasure. A crowd can be gathered any place, any time, by having a band play. It doesn't make any difference whether it is in a small rural community or on Fifth Avenue in New York City, the crowd gathers just as soon as the band begins to play. It is not necessary that the band be able to play well. There is a certain nervous pleasure in merely listening to music. Some people go to church because they enjoy the music. It may not be a high motive, nor the right motive, but they do it just the same. The Salvation Army uses a type of music for the purpose of gathering its crowds, and it is well known that in our larger churches, especially the wealthy ones, music is frankly advertised as an attraction. Nearly all of our churches

depend more or less upon this to interest young people in attending church services, particularly the evening service. This is not the place to enter into a discussion of this matter, but many feel it is a perfectly legitimate use to which music may be put.

"Church music is *applied*, not ideal art." It can be efficacious only in so far as it meets the conditions of the service of which it is a part.

V

HYMNS AND PUBLIC WORSHIP

PETER CHRISTIAN LUTKIN

I THINK it was Hugh Benson who wrote that the worship of Almighty God was the highest act in which a human being could participate. We all agree in this, for it is the particular object of this meeting to consider ways and means whereby this worship of Almighty God may be made more fitting and worthy. The historic churches have shown their profound belief in this truism in every possible manner; in architecture by the grandest edifices built by man; in sculpture and in painting by the greatest masterpieces in these twin arts; in music by the noblest and most inspired strains of immortal composers. It is another truism that in all reforming movements the reformers in their zeal reform too much. As a prominent Canadian Protestant divine put it, it was like throwing away the baby instead of the water after a baptism. In recent times it is encouraging to note that among the so-called "free churches" there is a marked and increasing tendency to make their places of

worship more dignified and churchly, their order of services more coherent and liturgical, their music more sincere and appropriate. Symbolism is winning its way back as a practical aid to devotion, order and fitness are re-establishing their values as spiritual helps, the proper functioning of choirs and organs is becoming more clearly understood.

Nothing appeals to human emotions more intimately or vitally than religious belief or conviction. These emotions have to do with our greatest hopes, our most ardent desires. The essential quality of music is its appeal to human emotions. It can comfort the afflicted, calm the turbulent, hearten the despondent, strengthen the timid. On the other hand, it can, with equal intensity, voice sentiments of confidence, hope, aspiration, and joy. Mothers croon their babies to sleep, children sing at their games, lovers serenade fair ladies in the hope that a wedding march may soon follow. Many entertainments cannot survive without the aid of music. It is a social and domestic necessity. But it is as an aid to worship that music finds its great justification. Here is precisely where it functions at its highest value. All the gamut of religious emotions from deepest penitence to highest praise are made more vivid and real through the expressive power of

music. And this power displays itself far more in hymn singing than in the finest anthems, the most appealing solos, or in the grandest oratorios, for hymn singing has to do with the great body of believers, while choir singing concerns only the selected few. However, vicarious worship, through the singing of a fine choir, is not to be belittled, and will receive attention later on. The culminating social religious act is, therefore, hymn singing. Here the sensitive arts of poetry and music join together in forming a fitting and most eloquent means of communication between God and man. God himself has given us the marvelous arts of poetry, architecture, sculpture, painting, and music, and it is meet and right that these surpassing gifts should be used primarily in the praise and honor of Him who gave them. That objects of art should be worshiped in themselves, God forbid, but to worship him in artistic beauty and in truth has been a solace and an inspiration to untold millions.

I shall therefore lay especial stress on hymn singing as an act of worship. Most people are greatly surprised when told that some half million hymns have been catalogued! In any event by 1881 some 400,000 had been listed, and hymns in vast quantities are written every

year. People are still more surprised when informed that hymn books, next to the Bible, are the best sellers. Even book publishers are amazed when they learn that there were sixty millions of the English *Hymns Ancient and Modern* sold between 1861 and 1914, that over two million copies of *The Methodist Hymnal* have been sold in this country since its first publication in 1905, and this takes into account only two hymnals among hundreds! In this connection it might be added that there are a considerable number of fine hymns and tunes to be found in all the leading denominational hymnals. For instance, of the 717 hymns in *The Methodist Hymnal*, 236 are in the *New Hymnal* of the Episcopal Church, and 123 of these are also in the old Presbyterian *Hymnal*. This conformity, I think, is on the increase in the newer hymn books. There is, then, a very real bond of unity between many Christian churches in their hymn singing, a bond that should be emphasized far more than it is.

If one will study the far-reaching influence of hymn-singing in the early days of the Moravians, the Lutherans, the Calvinists, and the Wesleyans, one will begin to realize the value of hymn and tune in reaching human souls, in arousing a sense of sin, in confirming

faith, in stimulating zeal, and in supplying the human heart with an adequate means of praising its maker. It was the singing of a band of Moravians on board the ship in which John Wesley made his memorable trip to America that brought the attention of this great leader to the inherent value of hymn singing as a means of religious propaganda and as a vehicle of grace. John Wesley, assisted by his brother Charles, the gifted hymn writer, published a large number of hymn books and furthered their use in every way. John Calvin had rather restricted views as to the use of music in church services and expressed himself as follows: "Those songs and melodies which are composed for the mere pleasure of the ear, and all they call ornamental music, and songs for four parts, do not behoove the majesty of the church and cannot fail to greatly displease God." But nevertheless, Calvin vigorously developed psalm singing to tunes of a rather severe type, as the following account of a visitor to Geneva in 1557 testifies:

> A most interesting sight is offered in the city on week days, when the hour of the sermon approaches. As soon as the first sound of the bell is heard all shops are closed, all conversation ceases, all business is broken off, and from all sides the people hasten to the nearest meetinghouse. There

each one draws from his pocket a small book containing the psalms with notes, and out of full hearts, in the native speech, the congregation sings before and after the sermon. Every one testifies to me how great consolation and edification is derived from this custom.

On the other hand, Martin Luther was an ardent lover of music, being himself a performer, a composer and arranger of music, as well as a writer of hymns. He fully realized the worth of congregational singing and threw his whole soul into its furtherance. The Lutheran Church soon became famed far and wide for its whole-hearted hymn singing, and this is credited with making more converts than the preaching. Luther himself has given us one of the noblest and greatest of hymns and tunes in his "Ein' feste Burg ist unser Gott." Wagner, Bach, Mendelssohn, Meyerbeer, and other composers have used this fine melody in their works. We should not overlook the important fact that Calvin, Luther, and Wesley all insisted on the use of the best both in text and tune, and made no compromises with an unlettered taste. Wesley was greatly displeased when his followers in America began to use homemade doggerel in their church service, and did his best to prevent it. But possibly there is some justification in

approaching an illiterate people in a language which they can understand.

The starting point of hymn singing is not musical—it is literary. What we are singing about is what matters—the tune being but secondary. A recent book entitled *The Hymn as Literature*[1] makes a fine defense of the better hymns, for in many quarters the hymn has not been reckoned with as real poetry. Unprejudiced judges will readily admit that our finest hymns meet fully all the demands of fine verse. Here is the opportunity of the minister—to fire the hearts of his listeners not only with the message of the hymn but also with an appreciation of its artistry. I think that ministers are prone to fall into the same error that editors have been accused of—to overrate the knowledge and underrate the intelligence ot their followers. Personally I have had many interesting experiences in showing people why a certain hymn is good, and then contrasting it with a horrible example. I may not convince everybody, but most of them see the point, and the process at least establishes a reasonable doubt in the minds of the unconverted. But to return to the point at issue, full value will never be extracted from hymn singing until the singers

[1] J. B. Reeves, The Century Co.

feel the inspiration of the text. Many a hard-headed business man carefully conceals under an unpromising exterior a real spark of sentiment and romance, a spark which both minister and musician should strive to fan into flame. When we sum up the values, past, present, and future, of hymns and hymn singing it is amazing how little attention is paid to the study of hymnology in our theological seminaries.

The average standard hymnal has between six hundred and seven hundred hymns. Possibly the average congregation sings ten per cent of them. From the standpoint of the Rotarian or the Kiwanian this is a poor return on the investment. A little intellectual laziness seems to be the cause of this. Either the responsible person takes no vital interest in hymns, or he thinks that an enlargement of the repertory is not worth the effort. Teaching the congregation new tunes is a problem, but, like most problems, it is solvable to the enthusiast. One must remember that with increased attention to singing and improved methods of instruction in our public schools, the ability to read simple music is becoming more and more general. Therefore congregations are more easily and readily taught new tunes than formerly, and this facility will be

on the increase. In my missionary efforts to improve the congregational singing in the Episcopal Church I have been surprised at the readiness with which the ordinary congregation will absorb a new tune. Given three quarters of an hour, I can easily teach from four to six new tunes and have at least half of that amount of time for imparting useful information regarding the text and tune. And the people enjoy the experience, provided the instructor's heart and brain are filled with his subject. The difficulty is that few professional church musicians take any interest, intelligent or otherwise, in hymn singing; in fact, many of them look upon it as a necessary nuisance. Too many of them are not interested in religion at all and the missionary spirit is entirely lacking. Successful propaganda in congregational singing requires public-speaking ability, religious zeal, and an ample supply of information regarding both hymns and tunes. In our new Department of Church and Choral Music at Northwestern we are endeavoring to train young musicians in the right attitude toward church musicianship. But this is only part of the task. The ideal church musician cannot function effectively without sympathetic understanding and co-operation on the part of the minister in charge, who, of course,

has the final word to say regarding the musical portions of the services. Hence it is equally necessary that the minister be trained in the ways of music. Our theological seminaries are slowly awakening to the necessity of such training. For example, in the future all students of Garrett Biblical Institute will be required to attend two lectures a week for one quarter on Church Music. It is hoped that these lectures will so impress the students with the importance of some knowledge of church music that they will, of their own volition, desire to continue to study the subject. In our close affiliation with Garrett we not infrequently find students who feel drawn toward both the ministerial and the musical professions. Provided he has the necessary talent, here is the ideal candidate for the "ministry of music," and he should be trained not only in the essentials of church music but in the essentials of religion as well.

If the use of hymns is of such prime importance in our public worship it naturally follows that congregational singing should receive first aid in the development of music in our churches. But practically it is the organization of a quartet or chorus choir to which all efforts are first bent, and if this is done successfully, it is the end of the road as far as the music

committee is concerned. Theoretically, a choir is not only to offer unto Almighty God as a special act of worship fine anthems, canticles, and responses sung with the necessary finish and appreciation, but it is to lead the communal vocal worship of the congregation as well. When this happens, well and good, but in many quarters the development of a good chorus choir tends to lassitude and indifference in congregational singing. The better the choir performs, the more the feeling grows that it is the business of the choir to do all the singing and that mass participation is neither needed nor wanted. Unless this tendency is vigorously combated it will soon become a fixed attitude. I have no intention of belittling the function of choirs in divine worship. Theirs is a most glorious offering of praise, unique and unequaled when performed in the proper spirit and manner. True devotion may rise to great heights if a congregation silently participates in the refined musical offerings of a well-trained choir. But if the singers are listened to in the spirit of a concert audience, the essential function of the choir disappears. My greatest joy and privilege is the training of our A Cappella Choir in the masterpieces of unaccompanied sacred choral art, but this does not blind me to a

realization that personal participation on the part of every worshiper is the more vital and far-reaching function. Happy indeed is the church where both choir and congregation join heartily and fervently in full-voiced accents of thanksgiving and praise to their Creator and King!

A few practical hints on teaching the congregation new tunes may not be amiss. My own method is as follows. I first strive to interest the people in the text of the chosen hymn. I call attention to its special message, stressing any happy turns of poetical expression. Then I explain that it is the peculiar function of the tune to emphasize and illuminate the meaning of the words. Next, the people are asked to listen very carefully as the new tune is played over on the organ, in proper mood and tempo. Then the choir is requested to sing the first verse, the congregation to hum meanwhile. This may be repeated several times, especially if the tune offers any difficulties. Any striking correspondence between text and musical phrase is dwelt upon. Finally all are asked to sing the words with a consciousness of their import. This plan works out easily in four-line hymns. In long tunes I frequently begin with the last phrase, backing up phrase by phrase, the

advantage being that the singers are going from the unknown to the known—an encouraging procedure. If any entertaining information regarding hymn or tune can be given, so much the better. It is all a matter of a little ingenuity and enterprise. If a church service once in three months could be curtailed so as to have a thirty or forty-minute congregational rehearsal, the hymn repertory would soon reach respectable proportions. But it must be on occasions when there is a good attendance. Numbers breed enthusiasm. In this day and generation it is quite futile to expect the congregation to come to special rehearsals. They will not do it.

The common practice of everybody singing every verse of every hymn is open to improvement. Hymns of four or more stanzas are apt to be tiring both to the throat and to the attention. This can be avoided by distributing the various stanzas among different groups of singers. We have the choir which can sing in four-part harmony, or in unison as a whole, or in unison by sections of the choir. Moreover, it may sing alone or together with the congregation. The congregation may sing with the choir or without the choir, or either the men or the women of the congregation may sing alone. Either the choir and congregation, the

two halves of the entire church, or all of the men and all of the women, may sing antiphonally. Take for instance "Holy, holy, holy," and have it sung as follows:

Verse I. All the voices in harmony as far as possible.
II. Men's voices on the melody.
III. Women's voices on the melody.
IV. All voices on the melody, the organist to judiciously vary the harmonies.

"Come, Thou almighty King" works out very effectively treated in the same manner. "O for a thousand tongues" might be planned as follows: I full; II, women alone; III, choir alone in harmony; IV, men alone; V, women alone; VI, full. "When morning gilds the skies," with its eight stanzas, may, with a little thought, be laid out most picturesquely. Of course the first and last stanzas should always be sung by all. Men would naturally voice the more vigorous sentiments, while the women or choir would care for the gentler or quieter moments. The most practical devices are choir versus congregation, or high voices versus low voices. The whole scheme, however, falls to the ground if the congregation is not able to take care of itself.

When choir and congregation are both interested and capable, many thrilling effects are sure to result. Any elaborate subdivision will necessitate the printing of the hymn on the church bulletin, with proper directions. Otherwise awkward mishaps may occur.

A word as to the organist. On him reposes a real responsibility in leading and guiding the hymn singing. He can make or mar the whole situation. He must be interested, alert, and resourceful. He must follow most carefully the changing sentiment of the words and seek to translate them into inspirational tones. It is stupid business to use the same amount of organ from start to finish as so many lazy and indifferent organists do, and yet when variety is sought it must be done with good taste and judgment. Sudden transitions from loud to soft will disconcert the singers, and oversentimentalizing is a mortal sin. He should be able to improvise coherently short interludes, transpose and vary harmonies. He should be bright enough to know that a vigorous hymn demands a sturdy "Amen" and not any fadeaway nonsense. He should be shrewd enough not to blaze away with full organ on the slightest provocation and have nothing left in reserve when the occasion really demands it. Above all he should be able to play steadily

and clearly, with full consciousness of the fact that he is sustaining and guiding the singers and interpreting the spiritual values of the hymn in hand.

The non-liturgical churches have been criticized by Professor H. Augustine Smith in that they have no "point of sublimity" in their services comparable to the elevation of the Host in the Roman celebration of the mass. This is the solemn moment when the tones of a deep-toned gong are supposed to recall straying minds. In Professor Smith's opinion the nearest approach to it is the soft response of the choir after the long prayer. This impresses me as rather an inadequate point of sublimity. A more worthy one might be worked out after the following manner: Select "versicles and responses" having to do with the majesty of God and his unfailing kindness to his creatures, the versicle to be read by the minister and the response sung to simple and appropriate music by choir and congregation. These should culminate in an impressive singing of the Doxology. Other and perhaps better formulas can be devised. They must be long enough to be dignified. The people should stand and be made to feel the importance of the act. The culminating point of the Hebrew service is a long and solemn prayer for the dead. Con-

gregations cannot sing anthems but they can sing responses, and this possibility should be made use of more generally. The Lutherans and Episcopalians do not favor solos as such, for the reason that they smatter of individual prominence or display, unless they are incidental to an anthem or cantata. If solos must be sung, it would be in better taste to have them immediately followed by a verse or two of some hymn, enforcing or commenting upon the message of the solo. This would make the congregation a part of this act of worship. It is, of course, axiomatic that the more the people in the pews take active part in a service, the more interested and responsible they will become. It is of the very essence of worship that it should be communal.

But music makes other contributions to worship than congregational singing. A fine choir, under the direction of a godly and talented musician, one who can inspire his singers with full reverence and appreciation of their privileged duties, can indeed make a joyful noise to the God of Jacob or move our hearts profoundly with gentler strains. No music should ever be sung merely because it pleases either choir or listeners. Every anthem, every response, should be selected for its worship value and have its proper place and

meaning in the service. Nearly everyone, nowadays, admits that a church service should present a unified and consistent whole. The day is rapidly passing in which the minister thumbs over the hymnal frantically at the last moment for a familiar song, and where the choir sings a selection for no more reason than that it is pretty or convenient to sing. The minister should plan out the service well in advance, so that the choirmaster will have ample time to prepare suitable music. Then hymn, anthem, response, Scripture readings and lessons, prayers and sermon may all serve to emphasize the keynote of the service. Such coherent orders of services are not always easily planned, but they are well worth a good, vigorous effort. The serious worship of our Father in heaven should not be a haphazard affair, but be carefully and reverently prepared for. And the person in charge of the music has even a greater responsibility than the minister.

But the ideally constituted service fails of its purpose if the worshipers are not conscious of its beauty, its fitness, and its lesson. By word of mouth and by the printed page churchgoers need instruction in worship, need a sharpening and prodding of their wits regarding religious matters, in order that they may better appre-

ciate the great act of worship. Too many so-called Christians to-day are content with the husks of religion. They have a hazy mental attitude toward belief, with no warm-hearted sense of spiritual values, no ardent desire to really offer thanks and praise. It is much easier to worship vicariously through minister and choir than to arouse ourselves to a full consciousness of our intimate relations to a Supreme Being who holds our destinies in his hands.

Then the organist with his instrument can add immensely to the dignity and fitness of a church service or he may be a sad marplot. It is the unfortunate habit to begin a service (and the organ prelude is part and parcel of the service) with a serenade, a berceuse, or some fanciful pretty trifle that has nothing whatever to do with the worship of Almighty God. Pieces of the character of the slow movements from Mendelssohn's organ sonatas are my own idea of the prelude. They are about the right length, organlike, and of a quiet, serious beauty. The ideal prelude is an improvisation, hinting at a hymn to be sung, or making use of strains of an anthem to follow. But improvisation is well-nigh a lost art and but very few organists can carry it off successfully; and almost anything is better than a

pointless meandering of trite phrases which so often masquerades as improvisation. Then the art of accompanying is a fine-grained matter with almost limitless possibilities on a large modern organ. The skilled accompanist builds a varying background of tonal color to further enhance the effectiveness of the vocal score. He must be ever keenly alert to what is going on and instinctively be ready to counteract uncertainty, unsteadiness, or a tendency to deviate from pitch on the part of the singers. He must be so sure of himself that he will inspire and give confidence to both choir and congregation. His best-laid plans will often go askew through the failings or idiosyncrasies of his singers, and he must fly to the rescue to avert possible disaster. But an inexperienced or noncomprehending organist can play havoc with his blunderings and wreck the best of intentions.

A closing word concerning hymn books. Those of us who recall the predecessor to the present *Methodist Hymnal* realize what a tremendous advance the new book presents over the old. However, its advent did not meet with a unanimous chorus of praise. It was considered by many to be too high-brow, too difficult, for general use. The excellence of the book has been proved by long and wide-

spread use and it has had a fine influence in toning up the standards of many a hymnal which has since appeared. One of the encouraging features of the church-music situation at present is this very definite improvement in the better class of hymn books. But American taste is at least fifty years behind that of England in this matter, as one will be convinced by a careful study of *The English Hymnal* or the more recent *Songs of Praise*, both of which are published by the Oxford University Press. The last-mentioned is the more severe in its taste. For example, it has not a single tune of the much-beloved Barnby in it, although *The Methodist Hymnal* contains about forty and *The New Hymnal* of the Episcopal Church twenty-one. Of the highly regarded tunes of Dykes but three appear, as against numerous examples in the best American hymn books. And what takes the place of the tunes of these two composers whose output has been ranked so highly for the past fifty years and more? English traditional melodies, hymn tunes by English and German composers of two and three centuries ago, and arrangements of folk songs of many nations, including one Chinese tune. Less than one fifth of the tunes employed have been written since 1800. And what is gained by this? A

virility, a variety, a picturesqueness, a freshness that not one modern melody in thousands possesses. To the inexperienced, or to ears satisfied with the sentimental unctuousness of most modern tunes, these fine old melodies will seem strange and queer. Real tunes cannot be judged by playing them over with one finger on the piano or a casual singing over, even by musicians of considerable experience. They must be given an opportunity to soak in, and then their sterling merits will assert themselves. This ideal English hymnal, *Songs of Praise*, does not have even the first stanza of the words printed between the music staves. They are printed so that they will appeal both to the eye and the mind as poetry. I defy anyone to have a clear idea of any poem on a first reading if the words are only printed between the music staves. It is impossible for the eye to clearly see the poetic form and so the mind is put to the strain of bringing order out of chaos. If the tune is everything, well and good, but if the words come first, as your lecturer earnestly contends, it is a grievous error to print them other than in poetic form, as their authors intended they should be. To those who have struggled with poetry printed as prose, the point will require no further emphasis.

WORSHIP IN MUSIC

Last year at Northwestern we had four noteworthy lecturers before our classes in Church and Choral Music. They were Professor H. Augustine Smith, of Boston University, with whose energetic efforts to improve the music in our churches you are doubtless all familiar; Canon Winfred Douglas, of the Episcopal Church, who is an acknowledged authority on Gregorian music and editor of *The New Hymnal* of the same church; Professor F. Melius Christiansen, of the famous Saint Olaf Choir; and Professor Waldo S. Pratt, of the Hartford Theological Seminary, where he occupies the Chair of Public Worship. While each presented a somewhat different viewpoint, they all laid major emphasis on the need of greater dignity and beauty in our public worship. I can do no better than quote from Professor Pratt in my closing words, partly because he is universally recognized as first among our writers on church music, and partly because I have the most profound respect for his clearness of vision and soundness of judgment, and lastly because he re-enforces my own ideals of worship and worship music, not from the standpoint of a member of a liturgical church, but from the standpoint of what is frequently called a sectarian. The quotations are not necessarily

in logical sequence, as they are taken more or less at random from his course of lectures with us.

Ideals are refined common sense. In religion they lead us to higher and better methods of worship. An inner impulse to do better is sure to bring results. Church music is apt to be slovenly because it is not held up to concert standards. We cannot call music church music because it is sung in church. If the music is primarily for entertainment or fails to further the ends of reverence and spiritual uplift, it is not church music. All connected with the church music or the church service should work together in order to make public worship more dignified, more earnest, more beautiful and significant. Many musicians have the notion that church music is an inferior type of music, not comparable with the highest kinds of secular music. This opinion, of course, springs from ignorance, as the sacred music of Palestrina, Bach, Beethoven, and Brahms can amply testify, to say nothing of the art of Plain Song or the present-day music of the Russian Church. Worship is the highest function of a church service and the setting of teaching or preaching above it is an error. The worship part of a service should be well studied out, consecutive, and coherent, and not distributed in a haphazard way throughout the service. Music serves as a unifier in catching and holding the attention. The organist's endeavor should be to promote the idea of worship in the prelude, in interludes, in hymn and anthem playing. If a postlude is used, the congregation should remain for it and it should have suitable religious value. It should not be used as a noisy accompaniment to conversation or departing feet.

Each one of Professor Pratt's points is well taken and can give us food for reflection.

Ralph Adams Cram, the noted architectural authority, maintains that "art is the measure of civilization." It is none the less the measure of worship in any exalted sense. We stand greatly in need of musical missionaries to go up and down the length and breadth of this vast land, teaching and preaching the gospel of good music and good art. People love to have the imagination stirred and the emotions appealed to. It lifts them out of the humdrum experiences of daily life, it places them in direct contact with noble souls, it gives them renewed courage to bravely battle against the ills and trials that beset them. And music attains these desirable objectives more readily and fully than any of the sister arts, for it alone possesses a voice and with that voice it speaks with persuasive tones directly to the human heart.

VI

THE ORDER OF WORSHIP

Earl Enyeart Harper

Increasing interest in the order and conduct of public worship is manifest among Protestant churches. There can be no question as to whether or not we shall have "ordered" worship. The only question that may be raised is this: Shall the order manifest careful and purposeful planning or not? Shall it be significant or meaningless?

A religious service should be more than a mere program of miscellaneous religious exercises. Two great principles may be regarded as fundamental and applicable in ordering and conducting public worship. These principles are: (1) traditional practice and (2) adequate public expression of vital religious experience.

I. Tradition in Worship

When we speak of tradition in worship many voices may be raised in protest: Are we to be bound by traditions? Are we to be ruled by a dead past?

Every thoughtful and reverent-minded man

respects old age. When men or women have attained advanced years and have constantly manifested qualities of character and personality consonant with the high ideals of a Christian civilization, their fellow men delight to honor them. They have stood steadfast in hours of temptation. They have kept the faith in hours of grief and trial. They have manifested poise and self-control when facing provocations. They take their places among their comrades as saints and sages. Their lives become the inspiration of youth.

Then what shall we say of art, literature, or liturgy that has reached a venerable old age, meeting the tests of criticism and even persecution, and yet retaining its hold upon the mind and heart of humanity? The classic in music, painting, poetry, or drama may be a work that in the day of its birth received scant attention and small homage, but as the centuries have passed it has been criticized and tested, and men have come to a realization that it is of great worth.

There are ideals in worship, liturgical materials of worship, attitudes and practices in worship which have lived through succeeding centuries of time in spite of criticism, and even persecution. Should they not have our respect to-day?

It is very interesting to discover that throughout the history of the Hebrew and Christian religions the general order of public worship has been uniform.

Dr. Willard L. Sperry, in his book *Reality in Worship*, speaking of the various items usually incorporated in a service of worship, namely, "prayers, responses, hymns, anthems, chants, lections, and sermons or homilies," says: "The permutations and combinations of these several items are theoretically many. As a matter of actual fact, however, there is a more or less traditional procedure and movement of the service. *This order, even in the freer non-liturgical churches, harks back to the mass of the Catechumens in the Roman service, and through that to the synagogue usage.*" Doctor Sperry states the general results of his study concerning this uniform historical order of public worship as follows:

> There is the approach to God, Christ, eternal life, goodness, beauty, truth. There is our own weak humanity, a thing of sin, ignorance, brevity, darkness, and uncertainty. There is that which bids us take heart again, the grace of God, the life of Jesus, the witness of the Spirit, the communion of saints, and we are set once more in the presence of our object, reassured, more deeply confirmed in our initial aspiration. . . . This is the pattern of the religious lyric wherever we find it at its best. Those devotional passages of the Bible to which we in-

stinctively turn in the quest for God and ourselves in God, those hymns which we most habitually sing inevitably follow this sequence. Conscious or unconscious fidelity to this principle must have provided the pattern for all orders of Christian worship which have stood the test of years and still serve the worshiper of to-day. The historic orders of Christian worship actually yield to this interpretation. The Roman *Missal* and the Anglican *Prayer Book* both reveal this pattern as present. The services in these books as they now stand are the result of a long historical growth. In the mass, in particular, the pattern is more than once repeated, and in the high mass, where there is more than one celebrant, each celebrant as he enters the service is given opportunity to recapitulate briefly the total idea.[1]

This general order of worship found a noble expression in the Morning Prayer of the Church of England. The same scholars who gave the English language its final and classic form through the King James translation of the Bible gave Christendom the *Book of Common Prayer* of the Church of England. There were many discussions, disputes, and even wars over this book and its liturgy, but as a whole it remains to-day the outstanding and ideal collection of liturgical material. A member and minister of the Church of England, by name the Rev. John Wesley, said of this

[1] The Macmillan Company, publishers. Used by permission.

Book of Common Prayer, "I believe there is no liturgy in the world either in ancient or modern languages which breathes more of solid scriptural piety." John Wesley remained faithful in his own thought, and as far as possible in his practice, to the liturgical idealism and the formally ordered worship of the Church of England. From his day until now the City Road Chapel in London, the capital of Methodist worship, has held true to this ideal and practice.

In his *History of the Ritual* of the Methodist Episcopal Church, Bishop R. J. Cooke presents a scholarly, complete, and illuminating discussion of the development of the *Book of Common Prayer* and Liturgy of the Church of England. He follows it through all its many changes and finally shows in detail the relation of John Wesley's ideals of public worship to this great book.

When the Methodist Episcopal Church was organized at the Christmas Conference in Baltimore in 1784, a liturgy and order of worship was adopted which had been devised by John Wesley specifically for the new church in America, and which had been conveyed to the Baltimore Conference by Thomas Coke. This was then named the *Wesley Sunday Service,* and it has been thus known ever since.

The formal orders of service thus adopted were not used extensively nor long by the Methodists in the United States. The Methodist Episcopal Church, in the providence of God, was called to do a great pioneer evangelistic work. Formal worship did not fit into the religious and social needs of the Methodists of that early day. Rarely indeed were the services of worship held in a church. The preachers wisely adapted themselves to the spirit and need of the people to whom they ministered.

To-day, however, conditions are vastly different. Training in music and in all the fine arts, in the public schools, high schools, colleges, and in a multitude of civic organizations of our land, has greatly developed public appreciation for that which is artistically significant. The development of religious education has brought about a close study of problems, materials, and orders of worship. As a result there is unrest and discontent throughout the Protestant Church with reference to public worship. This discontent arises principally, no doubt, from the use of the wrong kind of music—jazz tunes devoid of musical beauty or dignity, and doggerel verses without literary quality or acceptable religious significance. Unplanned, poorly ordered, and carelessly conducted

public worship is becoming increasingly unpopular.

As one result of this discontent many different orders of worship are being developed. Prominent officials of the Methodist Episcopal Church tell me that as they travel from one church to another they find orders differing from each other in such degree that they would hardly know they were visiting the congregations of a single denomination.

Much of this effort is based upon the ideal of "enriching" the services of worship. Various musical numbers, versicles, unison prayers, and other materials are being added to the service without thought for their meaning or their correct placement in the order, simply that the service may be "enriched." Such action is of doubtful wisdom.

The crying need is for some definite unifying principle upon the basis of which the whole church may proceed in its praiseworthy attempt to advance the interests of public worship. And, undoubtedly, one of the principles which may be set as a foundation stone for this development is this: *the adaptation to our present need of that order of worship recommended by the founder of Methodism and based on* the historical practice of the church universal through all the ages past.

II. Public Expression of Religious Experience

Of course we want reality in worship. No matter how rich, elaborate, or embellished our public worship may be, if it is not truly expressive of or contributory to genuine religious experience, it will not satisfy the demands of the human soul.

How can we approach the question of a public order of worship from the standpoint of real and vital experience? The principle which, it seems to me, ought to be universally accepted is stated by Dr. Von Ogden Vogt, in his *Art and Religion*, as follows:

> The outward expression in the service of worship should parallel the inner course of the experience of worship. . . . Through all the innumerable variations in stimulus, tone, intensity, content of ideas, recurrence, duration, conclusion, there would appear to be always in the normal course something of each of the elements—Vision, Humility, Exaltation, Illumination and Dedication.[1]

Approximately this same thesis is set forward by Dr. Friedrich Heiler in a significant contribution to the study of worship.[2] Fundamental in this is an impression or experience of the real existence of God, and that he is

[1] Yale University Press. Reprinted by permission.
[2] Friedrich Heiler, *The Spirit of Worship*, Doubleday, Doran & Co.

present in his world. The idea may not be defined. It may not have specific intellectual content. It may, indeed, be hazy and vague. But until there is a consciousness of the reality of God there can be no worship in the religious sense.

The word "worship" is a contraction of two other words "worth" and "ship." Dr. James Hastings develops this thought in an article written over his own name in his monumental *Dictionary of the Bible.* One of America's leading preachers, Dr. George A. Gordon, has put forward the same thought in a sermon entitled *The Meaning of Worship.* "The source of worship," he says, "is instinctive homage to excellence as found first of all in human beings. . . . When we come to God we simply pass from finite to infinite excellence."

Thus we see that worship in the sense of religious attitude toward a Divine Being depends first and fundamentally upon the conviction of the worshiper that God is.

In the natural course of human experience when a man comes into close contact with that which is higher or holier than himself, he immediately becomes conscious of his own weakness and imperfection. Companionship with a man of higher attainments is beneficial to any man or woman in that it impresses

upon him his own lack of wisdom, developed talent, or ability to meet the problems of life. So it is with a man who is conscious of the existence of God. His reactive experience is that of consciousness of sin, humility, and penitence.

There is an old saying that if a man will confess his sins, God will be faithful to forgive him. That adage grows out of the experience of man. He has found that, having confessed his weakness and imperfection, God then moves into his life to strengthen, develop, and bless him. Doctor Vogt states this principle thus: "The mystic alternation moves swiftly; the sense of fullness and the rushing tide of revival flow fast upon the acknowledgment of emptiness and unworthiness. Whoever beholds the truth and is humbled by it is speedilly enlarged and elevated by it."[1]

Thus far the experience has been wholly an emotional one, not necessarily attended by constructive critical thought. The time comes in the religious life of any man or woman when he or she feels a great need for definite and authoritative instruction concerning the character and nature of God, the purposes of God in the world, and the possibilities of human life devoted to the service of God.

[1] Yale University Press. Reprinted by permission.

If this instruction be added to the emotional experience of which we have just spoken, then the worshiper is ready to affirm his faith through creed or confession. Likewise he is ready to enter into definite communion and conference with his Maker, to bear his needs to God in prayer, to discuss with God his aspirations, to ask of God definite guidance and help.

Finally the matter of climax is important. A public service of worship must not "ravel out" at the end. It must come to some kind of focal point. It would seem that nothing could better mark this climax than some definite dedication on the part of man to any service God may require of him. In whatever way this dedication is manifested or experienced, it ought to be very climactic in any order of worship.

Consciousness of God, humility, inspiration, instruction, dedication—these are the sequential factors in the experience of worship.

Our interest rises high when we compare this order of the experience of worship which grows out of the study of the actual psychological sequence, progress, and climax of that experience, with the traditional order of which we spoke in the beginning. *Then we discover that the traditional order which in a general way has been and is followed by the Hebrew*

synagogue, the Roman Catholic Church, the Church of England, and by Protestant churches in increasing numbers as they feel the need for greater dignity, reverence, beauty, and vitality in worship, is identical with that order which grows out of the study of the actual experience of worship. Very strong indeed, then, may be our conviction that on these two foundation stones the Methodist Episcopal Church—and any other church for that matter—may build its order and liturgy of worship.

III. An Order of Worship for The Methodist Episcopal Church of To-day

When we finally come to an application of theory to the practical development of an order of worship we are faced with many problems incidental to the psychology and the mood of our own day, and to changes of religious emphasis which have taken place during the passing centuries. I concern myself only with the presentation of an order of worship which has been experimentally developed during the course of several years. It has been used in full or abbreviated form in many thousands of Methodist services of all kinds—not only in regular services of the church but in camp meetings, assemblies, Epworth League institutes, Sunday school conventions, college

chapels, Epworth and Intermediate Leagues, and in interdenominational religious services.

I desire to pay tribute to one who has been of the greatest possible help and inspiration to me in the development and use of this service—Dr. Fred Winslow Adams, pastor of Trinity Methodist Church at Springfield, Massachusetts. It was in Doctor Adams' church that I first participated in a service of worship following the Wesley order. I was deeply impressed. I went to my new pastorate at Centenary Methodist Church, Auburndale, Massachusetts, resolved to introduce such a service of worship. It was in the pastorate of that church during a period of almost seven years that I was privileged to experiment with the new order of worship, changing it, altering it, lengthening it, abbreviating it, varying it, in whatever manner seemed to promise some advancement or improvement. I personally owe a great debt to the earnest, loyal members of that church, and particularly to its organist —Mrs. Franklin E. Leland—and the singers of the choirs, for their patience, their enthusiasm, and their inspiring interest during those years. Doctor Adams and I continued to exchange calendars, criticizing one another's work, until we finally arrived at conclusions

which led to an order of service which both of us could accept in its entirety.

Permit me to present to you in a kind of evolutionary sequence three orders of worship. The first is the present order as authorized and more or less generally followed throughout the Methodist Episcopal Church. The second presents exactly the same materials as the first rearranged. The third represents the full development of the second into a formal service, utilizing both traditional and modern materials, and is recommended for use in any Methodist Episcopal church—or any other non-liturgical Protestant church.

1

PRESENT METHODIST ORDER OF PUBLIC WORSHIP

I. Voluntary.
II. Hymn.
III. The Apostles' Creed
IV. Pastoral Prayer.
V. The Lord's Prayer.
VI. Anthem.
VII. Responsive Reading from the Psalter.
VIII. The Gloria Patri.
IX. Lesson from the New Testament.
X. Announcements.
XI. Offertory.

XII. Hymn.
XIII. Sermon.
XIV. Prayer.
XV. Hymn.
XVI. Doxology.
XVII. Apostolic Benediction.

In this order of worship we have good material poorly arranged. Exactly the same material may be rearranged according to the traditional and artistic principles of liturgical sequence and climax as follows:

2

PRESENT METHODIST ORDER REARRANGED ACCORDING TO LITURGICAL SEQUENCE AND CLIMAX

I. Voluntary.
II. Hymn.
III. The Lord's Prayer.
IV. Responsive Reading from the Psalter.
V. The Gloria Patri.
VI. Anthem.
VII. Lesson from the New Testament.
VIII. Doxology.
IX. The Apostles' Creed.
X. Pastoral Prayer.
XI. Offertory.
XII. Announcements.
XIII. Hymn.
XIV. Sermon.

XV. Prayer.
XVI. Hymn.
XVII. Apostolic Benediction.

In the foregoing order the materials of the present Methodist Order of Service have been rearranged in the true sequence of public worship, namely, Consciousness of God (I-II) Humility (III), Inspiration and Uplift (IV-VI), Instruction (VII-VIII), and Dedication (IX–XI). Then follows the sermon period and closing worship (XIII–XVII).

With this rearranged order of the present materials of the Methodist order of service as a basis we may now move forward to the preparation of an "enriched" service of worship, developed according to the Wesleyan precedent. In this attempt at a complete order of worship we must recognize and abide by the following principles and qualifications:

1. The order of worship must be complete, well balanced, religiously and æsthetically satisfying, and yet require not more than thirty-five or forty minutes of time besides the sermon period.

2. The uprisings and downsittings of the congregation must be ordered so that the people will not be compelled to "bob" up and down with annoying frequency.

3. The order of worship must be practical for participation on the part of many people who have had no semblance of liturgical training or experience.

4. The order must be effective without the services of a highly trained choir.

As conforming to all the ideals and principles thus far developed, and as meeting the demands and qualifications now imposed may I offer the following order of service:

3

THE METHODIST ORDER OF SERVICE DEVELOPED ACCORDING TO THE WESLEYAN PRECEDENT

I. Organ Voluntary.

II. Processional Hymn.

III. Call to Worship.

Minister: The Lord is in his Holy Temple.
People: Let all the earth keep silence before him.
Minister: He is not far from any one of us.
People: Let us worship Him in spirit and in truth.
Minister: O come, let us worship and bow down.
People: Let us kneel before the Lord our Maker.
Minister: Let us pray.

IV. General Confession.

Almighty and most merciful Father, We have erred and strayed from thy ways like

lost sheep. We have followed too much the devices and desires of our own hearts. We have offended against thy holy laws. We have left undone those things which we ought to have done, and we have done those things which we ought not to have done. But thou, O Lord, have mercy upon us. Spare thou those, O God, who confess their faults. Restore thou those who are penitent; According to thy promise declared unto mankind in Christ Jesus our Lord. And grant, O most merciful Father, for his sake, that we may hereafter live a godly, righteous, and sober life; to the glory of Thy Holy name. Amen.

V. Prayer for Absolution. (From the Ritual for the Holy Communion.)

VI. The Lord's Prayer.

Minister: O Lord, open thou our lips.
People: And our mouth shall show forth thy praise.
Minister: O God, make clean our hearts within us.
People: And take not thy Holy Spirit from us. Amen.

VII. Venite Exultemus Domino. (Methodist Hymnal No. 728; let all chant, standing.)

VIII. Responsive Reading from the Psalter.

IX. Gloria Patri. (After singing this let the people be seated.)

X. Lesson from the Old Testament.

XI. Anthem of Praise.

XII. Lesson from the New Testament.

XIII. The Doxology (the people standing and singing).

XIV. The Apostles' Creed.

Minister: The Lord be with you.
People: And with thy spirit.
Minister: Let us pray (Here let the people be seated.)

XV. Prayer. (With choral response and "Amen.")

XVI. Offertory.

XVII. Offertory Sentence. (The people standing and chanting with the choirs.)

XVIII. Hymn. (Sermon theme.)

XIX. The Sermon.

XX. Prayer and Apostolic Benediction. (With choral "Amen.")

XXI. Silent Meditation.

XXII. Recessional Hymn.

XXIII. Postlude.

It will be noted that in the very beginning a processional hymn is sung. This hymn ought always to be one that brings to the people some thought of the existence and character of God. The service may open with the processional hymn, followed by the voluntary. The voluntary has a significant place in the service, and it is desirable for the choir and the pastor to be in their places before it is played. But whether the voluntary is played at the beginning, as is the common

custom, or after the processional hymn, it should be realized that it has a real function to perform in the service. The man who comes to church on Sunday morning comes from a world of week-day toil and labor, of trials and tribulations, and he needs to be prepared in mind and mood for worship—for his journey into that realm of divine companionship where he is to hear and experience things unearthly and divine. This preparation in mind and mood for worship is admirably effected by the playing of well-chosen instrumental music.

The first pronouncement is brought to a close by the formal call to worship and the declaration "The Lord is in his holy temple." Then in the second division of the service provision is made for expression of penitence and humility. The General Confession embodied in the original Wesley service is probably the most effective for use in this connection, although it will be noted that it has been slightly re-edited and certain archaic phrases omitted.

The Prayer for Absolution, which may be titled an "Invocation" if desired, and the Lord's Prayer, complete this portion of the service.

The introduction of versicles into the service

will arouse antagonism in certain quarters. It is not at all necessary that the versicles be used, but they make a real contribution to the beauty and particularly to the smoothness of the service. They are like the modulation in music by which the musician proceeds from one piece of music to another without abruptness or discord.

The third division of the service offers the worshipers opportunity to express themselves in praise and thanksgiving. I have long felt that our Methodist Episcopal churches—and all churches for that matter—might well give more attention to chanting. Chants have been included in our Methodist hymnals for many years, but not one Methodist church in a thousand makes use of them. The traditional chant for use in the period of praise is "The Venite." It is not difficult to sing once the congregation has learned it. It has an effectiveness unmatched by most of the hymns of the church. If, however, it is thought impossible to sing the chant, a jubilant hymn of praise may be introduced here. It will be noted that the responsive reading from the psalter is included in the section of praise. In the present Methodist order of service we find the following item: "Old Testament Scripture lesson, which if taken from the

Psalms may be read responsively." I want to insist that the reading of a responsive psalter lesson should not supplant the Old Testament Scripture lesson, for two reasons: first, it was originally a hymn of praise sung antiphonally in the Temple, and while we read it to-day, it should nevertheless be regarded as a hymn of praise; second, if all of the reading of the Old Testament is confined to the Psalms, a great treasure store of religious instruction and inspiration to be found in other books will necessarily be neglected.

The psalter reading, then, becomes a part of the period of praise and is followed by the singing of the "Gloria Patri."

In the period of instruction both the Old and the New Testament lessons are included. In the traditional service the "Te Deum" is sung either by all the people standing, or by the choir with the people standing, immediately after the Old Testament Scripture lesson. I do not favor the regular use of the "Te Deum" in our Methodist Episcopal churches. If we are to have a fixed order of service, we ought to have as great variety of material as is practically possible. Then, too, the "Te Deum" is long, and we must hold to our ideal of brevity in the regular service of worship. Therefore I have introduced the anthem

of praise at this point. It may be any good anthem of praise sung by the choir.

Next follows the New Testament Scripture lesson, which in the traditional service is followed by the "Jubilate" or the "Benedictus." In the true spirit of these great old chants the familiar doxology may be sung here. The use of this rare stanza of hymnic praise (for it should be remembered that the familiar doxology is simply the last stanza of each of three hymns, "Morning Hymn," "Evening Hymn," and "Midnight Hymn," written by Bishop Ken for Winchester College in England) has been the subject of great concern and uncertainty to many men. Some have used it to open the service. Others have used it to close the service. Still others who have desired to use it have been unable to determine how they could do so effectively. I believe experiment will prove that it belongs after the New Testament Scripture lesson. Likewise it provides a natural means of bringing the people to their feet for the creed or the confession of faith which follows.

In the period of confession of faith the Apostles' Creed, of course, offers itself as the familiar and generally accepted form, although there are many other forms which have their place in our Christian literature.

The prayer which follows immediately upon the creed, preferably with versicles for transition, becomes the point of real communion with God, a time when the actual vital needs of the people should be phrased and expressed by the minister vicariously on their behalf.

Now we are ready for the climax. Ideally this should be the sacrament of the Lord's Supper. But, practically speaking, we cannot make regular use of this great sacrament in our Protestant services. What can take its place from week to week?

The offering!

How often has this become merely a mercenary device to get money! But it may and ought to be a great, holy, and climactic act of worship.

Men move out into the world of professional engagements, of toil, of trade or vocation, or they ply some art for which God has endowed them, and their reward is money. Thus the money which they receive becomes the symbol of the very lives they live, the talents they use, the mental, physical, and spiritual energy they spend at their work. Therefore when a man places money on the collection plate at the church he is placing upon that plate, in turn to be placed upon God's altar, the very symbol of his life. It

should be a highly reverent and a profoundly thoughtful act.

As to the specific manner in which the offering may be received, that it may be most effective as the climax of worship, I can only make a few suggestions from my own experience. It seems to me that when the ushers come forward to receive the plates and begin their task of receiving the offering of the people their every movement should be accompanied with quiet, prayerful music. We should not be asked to listen to an anthem or solo. If special vocal music of any kind is rendered, it ought to be as highly impersonal as is at all possible, and it ought to be of the quietest, most devotional type known to man. Generally speaking, it is probably desirable to do away any singing during the offering and to plan for the reverent, worshipful movement of the ushers to be accompanied by the playing of quiet and familiar hymn tunes or of fitting instrumental music by the organist. When the offering has been completed and the ushers bring the plates back to the altar, there should be some simple but effective act of dedication performed by the pastor on behalf of the congregation. The pastor may take the plates from the ushers and as the people, who have now by common consent

risen to their feet, sing, "All things come of thee, O Lord, and of thine own have we given thee." he may turn his back to the audience and place those plates in the place provided for their reception, with a quiet prayer. Then as soft music continues to be played at the organs, the ushers may return to their places and the people may quietly be seated.

With the close of the offering the service of worship is complete. Then may follow the sermon hymn if any is used—though often and again it will seem desirable to preach immediately after the completion of the offering. If a sermon hymn is used, it is chosen for the first time in the service with the theme of the sermon in mind. Occasionally it will be discovered that a preacher has chosen every hymn, every Scripture reading, even the responsive readings, from beginning to end of the service to carry out the theme of his sermon. This is undesirable for the reason that it deprives the people of the real service of worship and grants them only a highly elaborated homily from the opening of the processional hymn to the close of the recessional.

After preaching the sermon the minister may desire to pronounce the benediction while the people remain seated, with their heads bowed.

The benediction having been pronounced,

the music from the organ gradually increasing in volume leads into the opening strains of the recessional hymn. The choir, the people, and the minister stand and sing this hymn, the choir quietly marching from their places meanwhile and the minister with them. Then the minister who is desirous of greeting his people as they leave may find his way through some side hall to the front door in time to meet the first man or woman who leaves the church at the close of the hymn.

While the people are quietly leaving the church, the organ postlude, perhaps an improvisation on the closing hymn, but never a blatant and showy concert number, quietly registers its final impression of religious thought and feeling in the minds and hearts of the worshipers.

Ideally there should be no announcements of any kind in a service of worship. These can be printed, and ought to be printed in the calendar; and if all the people can read, it should be taken for granted that they will read them. It is a work of supererogation for the preacher to take the calendar which rests in the hands of every worshiper in the church and proceed to read to them that which is before them in plain print.

I mean more than this when I say that there

should be no announcements. It is unnecessary to announce the number of any hymn, or the page or number of any psalter reading. There is no necessity and little excuse for the minister to say anything not provided for in the order of worship. Nothing should be permitted to interrupt the flow and progress of the service itself. If it seems absolutely necessary for some special announcements to be made *viva voce* from the pulpit, the minister should particularly guard against making them just before the offering, where they are now commonly made even in the best of ecclesiastical society. He had better make them as he begins to preach his sermon.

In some quarters it will seem utterly unnecessary for me to make the next suggestion. As the leader of public worship, responsible to the people themselves, the minister should refuse to countenance any irrelevant movement about the church. I have seen ushers come down the aisle in the midst of a service of worship and call the pastor to the altar rail that they might hold whispered converse with him. I have seen many men conduct themselves during the hour of worship in a way that manifested clearly that they had no appreciation of the utterly mystical and divine thing in progress.

On the constructive side the minister should insist with all earnestness that every worshiper accept the formal responsibility and obligation to participate earnestly, heartily, and enthusiastically in the service of worship to the full degree made possible by the materials provided for use. Every worshiper ought to sing when the time comes to sing. Every person ought to read the responses with a good, full voice, and recite the unison prayers or the confession of faith in the same earnest way.

Above everything else minister, musicians, and people ought to keep in mind from beginning to end of every service of worship the fact of God's presence in their midst. There ought to be present and prominent in the mind and consciousness of every person the fact of the great sacrifice of Jesus Christ made to atone for the sins of an errant world. There ought to be an acute expectancy that somehow, sometime during that service God will break through any veil of mystery, any mist of indifference, or any fog of misunderstanding to speak directly, specifically and plainly to the waiting, worshiping soul. The service of public worship, in a word, may become the very highest point in the most vivid religious experience possible to man.

VII

THE COSMOPOLITAN HYMNAL

CARL F. PRICE

DR. SAMUEL JOHNSON, the distinguished literary autocrat of Wesley's day and generation, gave to the world a somewhat unusual definition of music: "Of all noises," said he, "music is the least disagreeable." On the other hand, one of the former Bishops of London once declared with solemn earnestness that the sole purpose and function of music is to give pleasure to mankind. Each of these two distinguished persons, and each from his own point of view, evidently had a distorted vision of the divine art of music. To Doctor Johnson music apparently gave no pleasure whatsoever; to the good Bishop of London apparently music gave nothing but mere pleasure. But there is a deeper significance to music than was realized by either of these men, or by thousands of us, who may derive pleasure from music, but have failed to discover its true meaning. I choose to believe that the God of infinite intelligence and all-comprehensive purpose has put music into the world to bear a definite and important part

in the divine plan, and that one of the highest purposes he has designed for music is that it shall become the means whereby we may come to know somewhat of the divine nature, otherwise hidden from our perception, and that through music he might the better woo the hearts of men to his own great heart of infinite love.

It is no accident that modern music was nurtured and developed into maturity through the maternal offices of the church, or that, conversely, our worship in the sanctuary reaches its highest possibilities of power and beauty only when music has its rightful place in our services. There are devout men and women, who every day are using music in their private devotions and elsewhere as an aid to bring them nearer to God. Our own church has not yet begun to realize the latent spiritual power which could be released by a freer, nobler use of what men have long since learned to call "the divine art."

The musical canons of the Methodist Church are very limited and are practically all embodied in *The Methodist Hymnal.* Before opening the book, let us consider some of its distinguishing characteristics as a hymnal. Theologically, this book may be said to conform to the traditional doctrinal standards of Meth-

odism more nearly than any other hymnal on this continent. It is the direct lineal descendant from the Wesleys' hymn books; albeit descended through that wayward offspring, the *Pocket Hymn Book*, by Robert Spence, a Yorkshire book seller, whom John Wesley excoriated for his literary piracy and hymnic mutilations. American revision committees, charged with the duty of producing successive revisions of the Methodist Episcopal *Hymnal*, have carefully scrutinized every line of our hymns and tested them all severely by the touchstone of Methodist orthodoxy; so that our *Hymnal* has become as sound and conservative theologically as was the ancient book of Psalms to the post-exilic Hebrews.

Musically we cannot claim for it the same pre-eminence over other hymnals; for the high average of musical standards maintained in the hymnals of Protestant churches more liturgical than ours has been discounted by including in our *Hymnal* a number of the tunes for so-called gospel hymns. The *Hymnal* of so widespread a church as the Methodist Episcopal North and South (we are considering the two branches as one church) must of necessity be a compromise between divergent tastes and needs. Thus came into our collection a group of very inferior tunes to reduce the

average musical standards of the book. But, after all, if you will overlook these few infelicities, you will find in our *Hymnal* a great body of the best hymn-tunes that are being used by the Christian Church. The pity of it is that our churches throughout the land are not becoming more familiar with the musical riches of the *Hymnal.*

The same General Conference which authorized the preparation of this *Hymnal* as a joint enterprise of the two great American branches of Methodism made effort to secure a common statement of creed between the Methodist Episcopal Church and the Methodist Episcopal Church, South. That effort failed; but I submit the question, Is it not a greater bond between us and our brothers in the Southland that we sing the same hymns to the same tunes, out of a common *Hymnal,* following the same Order of Worship, than that we have merely the same formal statement of creed? Thus, when the *Hymnal* came to be adopted, North and South, it became the official hymnal of more millions of worshipers than any other American hymnal; inasmuch as the Roman Catholics have no church-wide congregational hymnal in the sense that ours is used, and the Methodists outnumber the other branches of Protestantism.

When we open this *Hymnal* of ours, we find spread out before us a great feast—of hymns and of music. In one respect it reminds me of the bountiful Thanksgiving dinner to which a company of us were addressing ourselves, when someone suggested that we enumerate the different lands that had produced our feast. By one or another were suggested fruits from the tropics, grain from the far West, spices from Arabia, coffee from Brazil, tea from Ceylon, and so on, until we found we had levied on a score of different lands for the good things of that feast. So it is with *The Methodist Hymnal* feast—both music and hymns have come from many lands to nourish and inspire us.

The national sources of our music are many, but no music in our collection is so ancient as the Gregorian, found in some of our chants and traceable in such hymn-tunes as "Olmutz" and "Hamburg." The tune-title, "Italian Hymn," denotes the nationality of its composer, but not the country in which it was written. Felice Giardini, a celebrated Italian violinist, was on concert tour in Russia, when he wrote this melody, to which we sing "Come, Thou Almighty King." From Russia through native composers came two tunes: the majestic "Russian Hymn," by Alexis Lwoff (like Haydn's "Austria," composed especially for a national

hymn), a tune that is anathema in Russia today, a musical signal for prompt decapitation of its singer; and "St. Petersburg," which I suppose in the next Methodist *Hymnal* should be called "Leningrad" to be in the pink of Bolshevik fashion. Dr. George A. Simons, at the head of our Methodist work in Russia during the Czaristic days, described to me that annual custom which he had just witnessed, the blessing of the waters of the River Neva by the Czar, during which this tune, "St. Petersburg," by Dimitri Bortnianski, chimed forth from a church tower nearby, giving Doctor Simons a new connotation to a tune he had often heard in Methodist meetings at home.

Another northland, Scotland, has given us two distinct types of tunes. The Scotch Psalter tunes are reminiscent of the days when it was regarded as sinful to sing in church worship anything but metrical translations from the Psalms. We have many of these tunes, such as old "Dundee," to which Robert Burns makes reference in his "Cotter's Saturday Night," "Perhaps Dundee's wild, warbling measures rise." The other type of tune is represented by "Caldeonia," which in its original form was pentatonic, based upon the five tones of the bagpipe, that primitive scale

that is common to the nations of the East and West. My questionnaire, ten years ago, to Methodist missionaries in many lands brought back replies from everywhere that native converts especially enjoyed the music to "Jesus loves me, this I know." Why was it so? Because you can play that tune on the black keys of your piano—the pentatonic scale. Many a Scotch army, marching into battle, inspirited by the screeching bagpipes, has sung to this tune "Scots wha hae wi' Wallace bled." We in the Christian warfare of a different kind sing to the same tune "Soldiers of the cross, arise."

Of the contribution of continental European nations to our hymn tunes that of Germany is the most important. Modern hymn singing may be said to have begun with the Lutheran Reformation. Whatever congregational singing the church may have fostered in earlier days, in Luther's time the Catholics permitted only the singing of Latin hymns which the people at large could not understand. They were sung only by clerical choirs. Luther was wise enough—shall we not say God-inspired enough?—to give to Germany hymns in the vernacular which the people could understand and set to those stirring German chorales of deep spiritual power; and the doctrines of the

Reformation fairly sang their way into the hearts and minds of the people. Luther himself admitted that he made more converts by his hymns and hymn singing than he did by his preaching. We have in our collection a number of these chorales, one of them by Luther himself, set to "Ein' Feste Burg," which the poet Heine called "the Marseillaise of the Reformation." Heine was a better poet than hymnologist, for he errs in saying that Luther and his followers sang this on the way to the Diet of Worms in 1521: it was probably not written until 1529. "Passion Chorale," "Decius," "Nun Danket," and "Nuremberg" are among our best examples of the chorale. These were the gospel songs of that day; but, unlike the gospel songs of to-day, they were not flippant melodies, sensational in rhythm and suggestive of gaiety, but were full of deep spiritual power, and were set to hymns that were poetic in beauty and truly devotional in content.

Besides the composers of chorales, we find the great names in the history of German music attached to our hymn tunes, Beethoven, Mozart, Haydn, Handel, Weber, Schumann, Spohr, and numerous others, not because they were of purpose hymn-tune composers, but because melodies well suited for hymn tunes have

been discovered in and taken from their larger works, such, for example, as Handel's "Messiah," Beethoven's "Ninth Symphony," Mendelssohn's "Elijah," Spohr's "Crucifixion" and Weber's "Oberon."

England's contribution to our hymn tunes represents the dominant influence in our church music of to-day. There is a good proportion of the older English tunes in our *Hymnal*, such as Tallis' "Evening Hymn," "Arlington" and "Duke Street." Our hymn tune writing to-day, however, is more in the style of the nineteenth century school of English Cathedral composers. Five outstanding composers of this school are liberally represented in our Index of Composers: 1. Joseph Barnby composed more tunes in *The Methodist Hymnal* than any other composer. His tunes are sweet, some have called them "sweetish." They have a popular quality that has made them widely acceptable. 2. Dr. John Bacchus Dykes was the theologian of this group. He seemed in a peculiarly happy way to be able to catch up the spirit of a hymn and reproduce its dominant emotions in a hymn tune. 3. John Stainer was the composer of "The Crucifixion" and author of scholarly works on musical theory. 4. Sir Arthur Sullivan made his greatest fame in the musical world through

collaboration with W. S. Gilbert in producing the famous light operas, "The Pirates of Penzance," "Iolanthe," "The Mikado," and others; but to the church world he is best known as the composer of the tunes to "Onward, Christian Soldiers," and other widely used hymns. Henry Smart was a blind organist in an English cathedral, but out of his darkness he sang some of our most beautiful melodies, such as "Regent Square," "Nachtlied," and "Crucifer." These five men are fairly representative of the later English tunes and their names as composers are usually, though not invariably, a guarantee of a good hymn tune.

Of America's contribution we shall not speak in detail other than to mention the name of Lowell Mason, who taught America its musical A B C's, and to whom are credited more tunes in our *Hymnal* than to any other composer, except only Joseph Barnby. With successive Hymnal revisions we are certain to lose most of his wooden tunes, but some of the best of his tunes may continue in vogue for generations. Of the later American composers we have a distinguished Methodist representative in the person of Professor Karl P. Harrington, one of the musical editors of our *Hymnal,* and composer of fourteen of its tunes. America is rapidly developing better

taste in hymn tunes and this nurtures the hope that a school of American hymn-tune composers may soon be evolved.

Thus many different lands have contributed of their music to make this feast of hymn-tunes rich and palatable for our souls. The same thing may be said of our hymns; for they too have come from different nations and languages. "How can this be?" you ask. "Music may be a universal language, but English is not, and all of our hymns are in English." Yes; but they were not all originally written in English. A large proportion of them are translations from other languages. We are accustomed to thinking of "Stomiom Polon Adeon," that ancient Greek hymn of about 200 A. D., as being the oldest Christian hymn in our collection, and in one sense this is true, though many of the old Latin hymns may have come from older Greek originals. This hymn, attributed to Clement of Alexandria, possibly quoted by him from another author, may be literally translated in its first line, "Tamer of steeds unbridled." But a New England Congregational clergyman, Dr. Henry M. Dexter, has softened that phrase into the more mellifluous line, "Shepherd of tender youth." When on Easter morning we sing our translation of the Greek "Golden

Canon," by John of Damascus, "The day of resurrection," we are uniting with the Greek Church in its ancient custom through the centuries of welcoming Easter day with this hymn. It may be remarked, however, that only a few of our hymns are directly from the Greek.

Still more of our hymns have come from the Latin, among them the joyous "Welcome, happy morning," by that light-hearted Troubador, Venantius Fortunatus; the deeply spiritual "Veni, Creator," and "Veni, Sancte Spiritus"; those hymns by Bernard of Clairvaux, expressive of tenderest love for Jesus Christ; and those by his cloistered contemporary, Bernard of Cluny, expressive of the heavenly homesickness ("For thee, O dear, dear country" and "Jerusalem the golden"); the majestic "Dies Irae," which is the greatest hymn of the Middle Ages; and the "Stabat Mater," by Jacopone di Todi, which, like many other Latin hymns, has been denatured of its Mariolatry and other objectionable Roman doctrines.

From the Hebrew came Thomas Olivers' "The God of Abraham praise"; but our supreme debt to the Hebrew is through the metrical translations of the Psalms, which for two centuries after the Reformation practically

monopolized all praise that was sung within the sanctuaries of English-speaking peoples. Our hymnody has been wonderfully enriched from this source.

France has given to us a few hymns, one translated by John Wesley, another by William Cowper from Madame Guyon's famous hymn. Madame Guyon was a mystic, a friend of Fénelon, and was persecuted by the Catholics for her peculiar teachings, was many times cast into prison, even into the dread Bastille, and was finally banished to a distant province. In what sweet spirit she bore her tribulations for Jesus' sake we may learn from her hymn beginning,

> "My Lord, how full of sweet content
> I pass my years of banishment!"

Professor Bernhardt S. Ingemann, the much-loved poet of Denmark, wrote originally in the Danish language that hymn, which Dr. Sabine Baring-Gould (author of "Onward, Christian Soldiers") has so gloriously translated into our hymn," Through the Night of Doubt and Sorrow."

Germany has developed through the centuries a most remarkable hymnody. We have in our *Hymnal* examples of hymns from each of the six periods of German hymn writing. Of

most interest to us as Methodists are the hymns of the eighteenth-century Moravians, their contemporaries and immediate successors. When the Methodist Revival began, the Wesleys scanned English hymnody for an adequate expression of the truths they wished to emphasize—the forgiveness of sins and the positive assurance of acceptance with God, the consciousness of the presence of God with us, the necessity for a vital, personal religious experience. But their quest was largely in vain. Therefore Charles Wesley wrote a vast number of hymns, mostly upon these themes—over six thousand in all; and the marvel of it is, not that he wrote so many, but that so many that he wrote were hymns of the first order. John Wesley, on the other hand, while he wrote a few original hymns in English, turned to the French somewhat, but in a much greater degree to the German hymns, chiefly the hymns of the Moravians, and translated them with poetic skill and spiritual power.

Sometimes these hymns have coursed through a number of different languages before they have reached the English form in which they appear within our hymnals. Saint Theresa is attributed with having written the Spanish hymn, which Francis Xavier trans-

lated into the Latin, and from which in turn Edward Caswall derived our English hymn,

"My God, I love thee, not because
I hope for heaven thereby."

And the first Christmas hymn, "Glory to God in the highest," which the angels translated from the language of heaven into the Aramaic of the listening shepherds, was first recorded in the Greek text, from which the Greek Church has developed one of its great hymns; next it was carried into the Latin of the "Gloria in Excelsis" (directly translated in one of the chants, used in our communion service); then it was put into a German hymn by Nicolaus Decius, from which, finally, Robert C. Singleton made our English hymn, "To God on high be thanks and praise." And from this point God himself alone knows into how many other languages this hymn has been translated, as it has winged its way to people in other parts of the earth, bearing the song of that first glad Christmas morning.

Thus we are debtors to many lands and many tongues for both the music and the hymns of our *Hymnal*, and, we might add, also to many different ages of Christian believers who have transmuted into song the experiences they have lived and the great

verities they have tested and found to be everlastingly true.

With such an anthology, culled from the best of all nations and generations, we may well ask ourselves, What is the meaning of these hymns, of this music? Are these hymn-tunes designed to be merely pleasure-giving, as the Bishop of London implied? Or, to use a booktitle of Woodrow Wilson's, are these hymns "Mere Literature"? Surely no, for they have deeper significance which we must not forget.

What, then, is the meaning of the tunes? Music is the language of the emotions, and in a sense in which this can be said of no other art. Painting, sculpture, poetry depend upon the representation of definite objects or situations to produce emotion. But music cannot legitimately be used to describe outward objects or actions or even definite thoughts: it can depict only the emotions produced by them. Thus music describes and transmits to the listener, not the causes of the emotions, but the emotions themselves. It employs the vocabulary of the feelings. It speaks directly from the heart of the composer to the heart of the hearer, and in that sense it is the language of the emotions. Within the very narrow limits of a hymn tune, almost the smallest

art-form in music, there is not possible a very wide range of emotional expression. But to be truly valid and to perform its real function in worship, a hymn tune must perforce be emotionally in tune with the dominant feeling of the words to which it is set. This is our quarrel with the gospel hymn tunes—that they do not emotionally interpret the words correctly. Through a sort of somatic resonance they do awaken a lively emotion that may be pleasurable to a given group of singers, but it is too often quite the reverse from a devotional or worshipful emotion.

Our best hymn tunes have great spiritual power because they do interpret and intensify for us the emotions of our great hymns. It is no accident, for instance, that all of our tunes in the minor mode, save only the Hebrew melody of the Olivers hymn, are set to hymns treating of the sadder themes in hymnody, Sufferings and Death of Christ, Warnings and Invitations, Death, Judgment and Retribution. Our morning hymns are often marked by a distinct upward line of melody, consonant with the rising of the sun, the awakening of life from slumber and the ascending onrush of the new day. Likewise, and for the converse reason, the evening tunes often have a downward line of melody and are of a narrower

range than the morning hymns. These are but a few examples of many different ways in which the tunes interpret the words emotionally.

Sometimes a hymn expresses a different emotion in each verse. That is a challenge to the composer, or editor, who must discover what is the dominant emotion of the whole hymn and reproduce that in the tune. Sometimes there is a sequence of emotion within the verse, which is repeated in each subsequent verse. That is the composer's opportunity. In Godfrey Thring's "Fierce raged the tempest o'er the deep" the first half of each verse expresses the turmoil of the storm, or of the anxiety of the disciples, lest they perish; while the second half of each verse contrasts this with the peacefulness of Christ's sleep, or (after he was awakened) his word that calmed the tempest, "Peace, be still." This emotional contrast Doctor Dykes has beautifully portrayed in his tune, "St. Aelred," by harmonizing the first half of the tune in the minor mode, especially adapted to the more plaintive emotions, and the second half in the major mode, the vehicle of peace and calm and satisfaction. Moreover, the agitated rhythm of the first half is gradually subdued in the second half in a manner that calms the emotions of the singers as they approach the

end of the tune. Other examples of this contrast of music to meet the emotional contrast of the words may be found in Dykes's tune, "Vox Dilecti," set to a hymn, expressing in its first half a longing of the soul, contrasted with satisfaction through Christ as portrayed in the second half of each verse; and also in his "St. Andrew of Crete," a study in the contrast of possible fear and militant Christian courage to overcome the cause of that fear.

Our *Hymnal* is full of illustrations of this emotional interpretation of the words. We might add that it contains also a few examples of bad emotional expressions, as, for instance, in the tune, "Gerar," where a congregation is expected to sing the words, "O that I could repent," to a militant melody of lively rhythm, mounting the common chord on unison notes, all of which is anything but repentant in emotion. But these tunes that do violence to one's emotion are the exception in our *Hymnal*, and as a praise book one finds it to be well suited for its intended function of raising the hearts of the people Godward through the unified emotions of Christian song.

What is the meaning of the hymns? Surely, they are not merely little gems of literature to please our æsthetic sense. No; they are teachers

of doctrine, vehicles of divine truth, restatements of our faith. And, whether they realize it or not, many people absorb from the hymns most of what they know about the doctrines of the church. Of course a hymn to be successful must not be palpably didactic. Many of Watts' hymns are forgotten to-day because they are little other than essays in rime. A hymn can be truly lyrical and at the same time expressive of the great truths of Christianity. Such hymns have great power not only over the emotions but also over the thoughts of men. Every great religious movement in the church has been accompanied by its hymns and to a large extent has won its way into the hearts of the people through Christian song. Luther was not the only one to recognize this. Charles Wesley also insisted that he made more converts through his hymns than through his preaching.

Realizing the pernicious power of false doctrine in the hymns, the makers of hymnals have always been zealous to sift out the wheat from the chaff, and the pages of our hymnologies are strewn with the alterations made in the hymns for doctrinal reasons. Let us cite two striking instances of this. "Faith of our fathers" was written by a Roman Catholic priest, Father Faber, and the faith he had in

mind was the Roman Catholic faith of Ireland, when he sang:

> "Faith of our fathers! living still
> In spite of dungeon, fire, and sword!
> How Ireland's heart beats high with joy
> Whene'er they hear the glorious word!"

This reference and the Mariolatry of a subsequent verse ("Mary's prayers will lead our country back to thee") have been deleted, and the hymn in its altered form has become one of the great war songs of modern Protestantism. It was the same doctrinal impulse that led our Seventh Day Adventist brothers to change our Christmas hymn, "Joy to the world," into the future tense, "Joy to the world, the Lord will come," thus making it refer to the second coming of Christ. This sort of revision has made it possible for us to use many of the Latin hymns, otherwise unavailable, as well as many of the eighteenth-century hymns which used phrases objectionable to our theological ideals.

The hymns, however, are not to be regarded primarily as mere teachers of theology. The best of them are expressions of religious experience, lyrical outbursts from the hearts of their authors, rather than formal credal statements in meter and rime. It is this that gives to great hymns the power they have over the

thoughts and emotions of so many souls. They are authentic only when they derive from life itself. The spiritual background of a devout poet conditions the validity of his hymn. He himself has tested the promises of God and found them true. In many, many instances some special event, or even crisis in his life, has brought him a new sense of spiritual truth or a new confirmation of his faith. A study of our hymns and the stories of their origin furnishes ample illustrations of conflicts and trials and subsequent spiritual victories that have given to hymn writers urgent and joyous inspiration for their songs. The hymn thus becomes inevitable as an expression of the author's experience and, often written in the white heat of an intense emotion, it retains the power to awaken a similar emotion in others. It carries the spiritual dynamic of the author's experience over into the lives of those who read or sing it.

Who can measure the influence of the hymns in human life? It is undoubtedly more widespread and more profound than most people realize. Hymnology abounds in accounts of different types of startling effects which hymns have produced in the hearts of men, sometimes changing the whole course of their lives. But these records touch only the fringe of a

vast continent of human experience that is being constantly affected by the hymns through their beauty of expression, their depth of feeling, and the Godward upreach of their thought.

With such a precious heritage, transmitted to us from Christian men and women in different centuries, in different lands, and in different walks of life, its very possession brings to the church an obligation to study the *Hymnal* more intensively, to use it more reverently, and—we may well add—to revise it, when occasion demands, only with the most intelligent care and with the high purpose of preserving its spiritual power.

VIII

SOME NEW ANTHEMS

KARL P. HARRINGTON

I HAVE in my office a pile of new anthems probably not quite as tall as I am. They have been sent by various publishers in recent years as samples of their wares. So they are not, mostly, "new," now, but have had their day of being novelties to "intrigue" the choirmaster seeking attractive new material. Let me say at once frankly that most of them are rubbish, or, if that be too strong a word, are either too ordinary in theme and development, or too unmusical, or are not adapted to most choirs, either because of their demand for a male chorus, or for six or eight part work, or because they are in some cases too difficult to pay for their mastery, considering that when mastered they would be of only languid interest either to congregation or to choir.

In passing, let me urge the point that *both* congregation and choir must be considered. The singers must enjoy what they are singing, if they are to sing with inspiration. And they can't enjoy stupid music. Therefore

more or less novelty and variety are essential. (The same consideration has its place in the selection of hymn-tunes, for both choir and congregation.)

Perhaps one published anthem in ten has merit enough to give us pause to consider it; the rest lumber the shelves. But we wouldn't check production. It's like the novel. Everybody tries his hand at it, and some make a hit, or, in other words, some have an inspired thought. There are classics in anthems, just as in literature. Every well-inspired choirmaster will think at once of certain anthems that have made for themselves a permanent place in musical literature. One thinks, for example, of Dudley Buck's "Sing Alleluia Forth" and his "Rock of Ages," either of which can be effectively sung by a choir of comparatively modest attainments—that is, may be put in Class 1; of West's "The Lord Is Exalted," Oley Speaks's "Twilight and Dawn," and his "Still, Still With Thee," of Foster's "Oh for a Closer walk with God," Arthur Foote's "Eye Hath Not Seen," and Shelley's "Hark, Hark, My Soul," all of which may fairly be put in the same general grade. Of course a very long list of such could be made.

Foote's "Still, Still With Thee" might be called a little more difficult of mastery. In this

second grade might be placed Harvey Gaul's "Comes at Times a Stillness," Churchill's "Abide With Me," Maunder's "Praise the Lord, O Jerusalem," Pflueger's "How Long Wilt Thou Forget Me?" Roland Smart's "Praise the Lord," Foss' "The Ninety and Nine," Hollins's "The Name of the Lord," Cesar Franck's "O Lord Most Holy," Macfarlane's "Ho Every One That Thirsteth," Parker's "A Song in the Night," and of more recent times, "O Strength and Stay," and "Lord of All Being," by Mark Andrews; "Give Ear to my Words," by James H. Rogers; and "O Master, Let Me Walk With Thee," by G. Waring Stebbins; as well as the favorites, Turner's "At Even Ere the Sun Was Set," and his "Sun of My Soul"; arrangements of Mendelssohn's "How Lovely are the Messengers," and perhaps some of Horatio Parker's anthems, like, "I Shall Not Die, But Live."

Then there are great anthems that lift one to the seventh heaven of musical ecstasy and spiritual exaltation, like Martin's "Ho! Every One That Thirsteth" and his "Come Before His Presence," Barnby's "Break Forth Into Joy," and "Lo, Day's Golden Glory," from his "Rebekah"; Macfarlane's "My Redeemer," Gounod's "Sanctus," and Mendelssohn's "Hear My Prayer," all of which call for still more

musical knowledge, appreciation, and skill, and may be grouped in a third grade.

Of course this list would be greatly extended if an effort were made to be thorough in enumerating the masterpieces. Furthermore, individual taste develops a fondness for certain anthems in the heart and the practice of every choirmaster. I dare say that Dean McCutchan and Dean Lutkin have on their shelves many beautiful gems of anthems of which I have never heard, or which possibly, knowing them by name or a single hearing, I have never used. In my own case there is a soft spot in my heart for Scott's "Father, in Thy Mysterious Presence Kneeling," for Stover's "Peacefully Round Us the Shadows Are Falling," of the first grade, and for Frank Brackett's "Eternal Light of Light," Thompson's "Watchman, What of the Night?" Price's "O Food That Weary Pilgrims Love," and Gaul's "Come, O Thou Traveler Unknown," of the second grade. And, of course, if I had the choir to do them with, I should delight to sing such splendid selections as "Oh Great Is the Depth," from Mendelssohn's "St. Paul"; "He, Watching Over Israel," from the "Elijah"; or some of the choruses from his "95th Psalm," and "Hymn of Praise," the "Lovely Appear," and "Unfold Ye Portals," from Gounod's "Redemp-

tion," the Jerusalem, "O Turn Ye to the Lord," from his "Gallia"; and the "Hallelujah Chorus," from Handel's "Messiah."

I have purposely refrained from including in this list the innumerable excellent "Te Deums," "Jubilates," "Magnificats," and the rest of those musical numbers that have their regular place in the services of the more ritualistic churches. Many of them are entirely suitable and available for use in any church. They range all the way from such simple unison numbers as those by Harvey Lohr, through those by Garrett, Kotschmar, Klein, Hadley, Huffmaster, Calkin, and countless other well-known composers, up to the most elaborate "Festival Te Deum" by Dudley Buck.

When I was a young man just beginning my choir experience, long brown or yellow anthem books were in vogue, in which certain composers, for example, L. O. Emerson, published a group of their own works, graciously including some by other writers. Thus you purchased a great deal that was of little value with a little that was really worth while. Some choirs still use anthem books, or hunt for wheat among the chaff in the voluminous periodical anthem literature put out by certain publishers. Most of them are learning surely,

if in some places slowly, how to get for a few cents apiece such anthems as they wish, and when they wish them, rather than load up with a lot of lumber, or buy a "pig in a poke." I don't know how many publishers are now bringing out new anthems constantly; but their number is large and growing. In Boston we have Ditson, Schmidt, Fischer, the Boston Music Company, to mention those best known; in New York there is Schirmer, and the H. W. Gray Company, American representatives of the great house of Novello in England, and generous in publishing anthems of their own by American composers. Boosey also has a New York branch, the John Church Company is one of long standing, and Fischer specializes in church music. In Philadelphia you think at once of Presser. Of course here in Indiana one naturally is more closely in touch with the leading Chicago publishers. New ones are starting up all over the country.

All kinds of styles are affected. We are quite familiar with those that are a sort of sublimated "Gospel Song," with many dotted eighth and sixteenth notes, childish melodies, and threadbare harmonies. "Milk for babes" is all right—only we must take care to have it sweet and innocuous. People whose musical education has not been stressed often like

simple melodies, and frequently prefer those that repeat the same note many times. In some cases that sort of a melody can be made effective, especially if the words are finely enunciated. An example of an anthem built on such a simple foundation is one by Fred Eggert, published a few years ago by Presser, a setting of the familiar hymn, "O Love that wilt not let me go." By means of a short and simple solo (which, unfortunately, is inconsequential) and a soprano obligato leading up to the climax, a fairly good variety is developed out of rather meager materials.

Another type of simple and popular anthems to-day is that based on European folksongs, Christmas carols, and the like, borrowed from Spain, France, Russia, and other countries. Clarence Dickinson has been active in recent years in the arrangement and production of this variety. Such a one is his arrangement of a Spanish Easter carol, "In Joseph's Lovely Garden." Of the same style is a Christmas carol by W. R. Voris. Both of these last two mentioned are embellished here and there with a humming accompaniment.

A little more variety is exhibited in another anthem, "Sweet Saviour, Bless Us," by Edwin Lemare. The opening theme is followed by a short, but somewhat effective, bass solo, in

the recitative style. A new theme is introduced later, and at the end we return to reminiscences of the original one, and a peaceful close, in harmony with the thought. There are no serious difficulties in this anthem.

The Arthur P. Schmidt Company's latest offering in Christmas anthems is by Edward Shippen Barnes, the well-known editor and composer, entitled "Christmas Joy." The introductory chorus, a bit reminiscent of chimes, exploits some of the modern harmonies, the accompaniment at times furnishing more divertisement than support, and showing a tendency once or twice to wander into by and forbidden pastures. Presently we reach a soprano solo or unison passage with an embroidered accompaniment, this second theme being developed for the finale. This anthem should perhaps be classed in the second grade. Maybe it should be noted that in the annual struggle to get new material for the great anniversaries of Christmas and Easter, composers are more and more either reverting to simple folksong melodies or straining a point after more or less elaborate musical novelties. This latter quality appears to some extent in John Hyatt Brewer's "Easter Morn," for example. Clarence Dickinson's "The Quest Eternal," giving a solo to each of the four

parts, is a Christmas anthem especially adapted to quartette choirs, I should say, though perfectly practicable for a chorus. Let me merely mention as anthems worth the choirmaster's trial, of the first grade, "The Day Is Past and Over," by Marks (Edition Miller, Philadelphia); of the second grade, "The Day Thou Gavest," by Eugene Wyatt (Schubert, New York); "Lord, I Call Upon Thee," by Mark Andrews (H. W. Gray Company, New York); and "O Brightness of the Immortal Father's Face," by Patty Stair (Ditson, Boston); of the third grade, Dean Lutkin's setting of this same hymn (H. W. Gray Company, New York), and an arrangement of Frances Allitsen's well-known song, "Like as the Hart Desireth the Waterbrooks" (Boosey, New York). (A similar arrangement of a song, "Watchman, What of the Night?" arranged by Field, and also published by Boosey, is somewhat less difficult.) Daniel Protheroe's "The Shepherd's Psalm" can be sung by almost any choir, and is well worth singing. Harold E. Watts has based a harvest anthem on that grand Jewish melody, "The God of Abraham Praise," but changes in the middle to a very different movement, requiring somewhat more independence on the part of the individual singers. Dean Lutkin has in recent

years produced a wealth of musically new anthems well worth the attention of choristers. Whatever appears from the pen of men like Barnes, Protheroe, Rogers, Andrews, and Nevins should be eagerly examined.

This discussion merely scratches the surface of the subject. I have used as illustrations, moreover, only a few of my favorites, and a few others which have casually come to my attention. There is room for an exhaustive discussion of anthems, and the compiling of graded lists of good anthems is one of the tasks I have long been urging the Church Music Commission to undertake. It would be of immense service to choirmasters everywhere, suggesting the worth-while instead of what is too often vapid and hardly conducive to real worship.

The question of the value of the anthem in worship hardly falls within my province. Perhaps I may be permitted to remark that I believe it to be of immense value, provided the following conditions are fulfilled: (1) It must be something worth singing. (2) The choir must take it seriously. (3) They must enunciate their words so that the congregation can understand the message they are trying to utter. Whether we like it or not, if we are honest, we must admit that we are

living in a day when the sermon has relatively less influence on the people, and the music relatively more. We are trying all sorts of expedients to interest and hold our people, old and young, to their interest in the church. We have gymnasiums, oyster suppers, movies, picnics, contests, scouts (male and female), and we seem to be trying to "put on the whole panoply" to win our victories over indifference. But in many cases we have come far short of using to its full possibilities the power of sacred music, the ally of Christianity throughout the centuries, in awakening and fostering the emotional element in religion, that genuine mysticism without which Christianity languishes. If we haven't choirs that can perform their part of this great work, we must pay for them just as surely as we must pay the minister. I attended last Sunday evening a Methodist Episcopal church where they spend $3,500 for their pastor and $5,000 for their music (chorister, soloists, and chorus). It was the monthly musical service, and a whole choral work of Guilmant was sung splendidly and inspiringly by a chorus of thirty voices, backed by a thoroughly competent organist and director. The church was well filled, but I understand that on the Sunday evenings when the pastor preaches, in the

ordinary way, the congregation numbers perhaps fifty! The more's the pity! But how much better to fill the church for an inspiring religious musical service than for the usual movie in church! In my opinion the next decade will see a great advance in the Methodist Episcopal Church in the enrichment and making more effective of the musical element in our worship.

IX

CHOIRMASTERS AND THEIR CHOIRS

PETER CHRISTIAN LUTKIN

PROFESSOR WALDO S. PRATT, of the Chair of Public Worship in the Hartford Theological Seminary, is of the opinion that choirmasters should be designated as "Assistants to the Minister in Charge of the Music." Furthermore, he thinks that organists and choirmasters should sign contracts stating specifically their duties. I am heartily in favor of both these suggestions, for they would impress upon our church musicians a loftier sense of their responsibilities and duties. They are, in fact, aids to the minister in his responsibilities concerning the order and conduct of the church services. It would seem that the first quality of a choirmaster is a proper attitude toward his work. If he is not an active believer in Christianity, he at least should have a respectful regard for it and a sympathetic understanding of what it means to its followers. A musician of a flippant, shallow, or insincere nature, or one whose habits are open to question or criticism, clearly has no

place in the church music field. But we cannot always pick and choose our choirmasters, particularly if the exchequer will not adequately pay a desirable man. If one must decide between right attitude and professional ability, I would give the Christian musician the benefit of the doubt, provided that he is not altogether impossible as a musician.

The duties of a choirmaster are gradually enlarging in their scope. Sizable and progressive city churches are now seeking capable men to take charge of and to develop the musical possibilities in these churches, and they are paying good salaries for the work. It is expected that several choirs will be organized and trained and that the music of the Sunday school will receive due attention. Three or four choirs are sometimes developed in large churches—a senior choir, a junior choir, and smaller groups of boys and girls. There is a great advantage in having several choirs in that it will give greater variety to the musical services of the church, and will relieve any one group from the grinding necessity of continuous and uninterrupted duty. On special occasions all the choirs may be massed together with imposing effect. On the principle that "to him that hath shall be given" the more choirs you have the less

difficulty you will have in securing singers, and the junior choirs will serve as feeders to the senior choir.

As the choirmaster under these conditions is engaged for all his time, not infrequently he will be required to help out in other ways. This may be in pastoral work, or as director of education, or in social work. It is naturally difficult to find a man who in addition to being a trained musician is capable in other directions, but such a man occasionally is to be found. The various church denominations must train their own workers. It is too much to expect, even of an enterprising young man, that he go to a school of music for his musical training, a theological seminary for his religious training, and to still another school for his social training. He must be taken care of in a single institution, and this naturally would be under the auspices of the churches concerned. This much-to-be-wished-for consummation, however, will not come to pass until the worth of the musical ministry has been driven home, until the constructive and vivifying force of a great, sacred art is more widely practiced and appreciated.

Only secondary to the proper training of choirmasters is the training of theological students in an appreciative understanding of

the scope and function of music as an aid to religion. The ignorance of most of the clergy in this regard is appalling! If music played no essential part in religion, it would cut no figure, but even the most indifferent are forced to admit that they cannot get along without it even if they would. The people demand it. Public services would be cold and dead without organ or singers. Still it is not considered of sufficient importance to be a subject for instruction in our training schools for ministers. I am concerned with the duties and qualifications of the choirmaster, but I cannot refrain from dwelling a moment on the musical qualifications of the pastor. In the first place he should be well grounded in hymnology, not only with its history and in the knowledge of the important role it has played in the development of Christianity, but of its values as fine poetry, and, above all, a warm appreciation of its human qualities. Next he should know certain types of tunes are good and other types are bad, regardless of his personal preferences. He should have at least a speaking acquaintance with the names that spell good church music. He should be able to distinguish between sickly, mawkish sentiment and dignified emotion in the music which is performed in his church.

If he has reason to think his choirmaster really knows his business, he should treat his opinions with every consideration. If he is so unfortunate as to have a choirmaster with poor or undeveloped taste, he should endeavor to have him better instructed in his business. At all times he should work sympathetically with his musical forces, to the end that the music become more sincere, more beautiful, more vital. After all, the pastor has the last word to say regarding the music, and the work of the most capable choirmaster is hampered if not completely balked by a lack of understanding on the part of the minister. It is a demonstrable fact that if the people are fed good, dignified music, well performed, for a considerable length of time, they will not be content with the cheaper grades. A case in point is Saint James Episcopal Church, Chicago. Many years ago this church had a fine quartette, but the rector desired the typical vested choir of men and boys. An English choirmaster was engaged and the new choir was rehearsed for a full year before it was permitted to appear at a service. At first there was much grumbling and objection, for the new choir performed good Anglican music in place of the sentimental tid-bits formerly served up by the quartette choir.

But it was not long before the congregation sat up and paid attention, for the choir was attracting widespread notice as the best in the city, and it did more to raise the standards of church music in Chicago during the 80's and 90's than any other choir in the city. The climax was reached when some distinguished English musicians attended service there and remarked that the music was the best they had heard in America. Would this church go back to the old quartette? Hardly! Such desirable results can be brought about only when there are sympathy, respect, and understanding between minister and musician, and where worthy art ideals obtain. After a proper attitude toward his work, the next qualification of the choirmaster is to have a keen and deep-seated appreciation and understanding of the best in sacred choral art, and then to have an eager and ardent desire to bring such music to audible expression. Religion must be a living and vital force within him, else his musical judgment will be professional rather than churchly. He should be orderly and dependable, as a lack in these homely virtues will hamper his full success. He must have the capacity to hold attention and arouse enthusiasm. He must be tremendously in earnest and make his choristers

feel the importance and dignity of their work. He must be more than a mere musician—he must be a man among men and must command the respect of those with whom he comes in contact. He must be quite an extraordinary person if he is, in every sense, to fulfill the splendid and glorious career of an ideal choirmaster.

Church music cannot be considered seriously without calling attention to the outstanding accomplishments of two devoted and superbly gifted personalities. All the exacting attributes that I have catalogued as essentials to the ideal choirmaster are theirs, and more. I refer of course to John Finley Williamson, of the famous Westminster Choir, and F. Melius Christiansen, of the older and still more famous Saint Olaf Choir. Both of these worthies have accomplished miracles in the elevation of standards of church music in this country. They have opened the eyes and ears of thousands to the possibilities which lie concealed in church music. They have focused attention on the very highest type of sacred choral art—that of *a cappella*, or unaccompanied singing. They have demonstrated beyond cavil the serenity, the beauty, the heart-moving qualities of this type of inspired music. Mr. Williamson has gone

further and founded a fine school of church music of the most practical type, which goes far in training the ideal choirmaster and organist. Here, through the energy and idealism of the individual, a work is being accomplished which properly belongs to the church in its corporate capacity. In like manner the members of the Saint Olaf Choir receive the most practical and thorough training, not only in musical values but also in spiritual values. According to Professor Christiansen, a choirmaster and conductor of church music should study and be proficient in the following subjects:

1. Piano.
2. Organ.
3. Voice culture.
4. Diction in English, Latin, and other languages.
5. Analysis of poetry.
6. History of music and styles of composition.
7. Musical analysis and program making.
8. Practical directing.
9. Physics and sound.
10. Theory of music.
11. Composition.
12. Liturgy and hymnology.

Such a list of capacities makes the best of us gasp. But even at that the good professor overlooked theology, psychology, church history, ethics, and bookkeeping! His idea of good and proper church music is that it should have character, should create an atmosphere of its own, be strong, objective, and uplifting, and avoid sentimental slush. He sets forth the following principles and rules for choir conduct and training:

The chorister should have a reverent attitude toward his work, should be unselfish and earnest. All must submit to the judgment and directions of the choirmaster. Oversensitiveness and a desire to "show off" are not to be tolerated. Common sense, willingness, and obedience are of more value than a good voice.

Use only the best music and develop a love and appreciation of good art. If the director is capable and enthusiastic, his singers will soon see the point and will be eager to attend rehearsals. Attempt but twelve carefully selected anthems for the church year, covering the various seasons, but sing them in as perfect a manner as possible. Hold one full rehearsal a week, but have a leader in each part to drill that part separately. Call the attention of the singers to the inner meaning of the words they sing.

Each prospective member of a choir should be investigated and deliberated upon before acceptance. Is he humble enough to be corrected? Does he take easily to singing? Does he sing at home? Will he add stability to the choir? Will he feel at home?

It must be an honor to sing in the choir, and this is possible only when a choir sings well. The director must be absolutely free to dispose of his singers as he thinks best.

The choir director should study the traditional interpretation of compositions and make them his own if possible. But that does not prevent him from having ideas of his own if he feels that they are justifiable. It is his business to *recreate* a composition and not to imitate feebly the ideas of others.

Rehearsals should be carried on with speed and energy, working mostly on the difficult passages. All mechanical details should be mastered before paying attention to expression. Do not tire singers by rehearsing one thing too long. Do not waste time on practicing compositions that are characterless or made up of cheap sentiment. A good composition has an atmosphere of its own; it should preferably be objective and uplifting. Good vowel enunciation gives good tone color. It is very desirable to have the words of anthems printed

on the service lists. A keen sense of rhythm is necessary as well as the ability to give concentrated attention to the director.

Twenty-one tests are given to prospective members of Professor Christiansen's famed choir. These tests cover the following points:

1. Pitch accuracy, lower octave.
2. Pitch accuracy, upper octave.
3. Vibrato.
4. Breathiness.
5. Clean attack.
6. Glottis stroke.
7. Smoothness of tone.
8. Flexibility.
9. Fluty, reedy or mixed voice.
10. Blending quality.
11. Size of tone.
12. Same tone color throughout.
13. Breath control.
14. Concentration.
15. Memory.
16. Music reading.
17. Language (pronunciation).
18. Temperament.
19. Rhythmic feeling.
20. Strength of personality.
21. Compass of best tones.

Choirmasters who are compelled to accept

into their choirs almost anyone who admits he can sing will look aghast at the above list of requirements. Still, it is well to have ideals set up before us as something to strive for. Professor Christiansen has little use for solo singers in his choir. He finds them self-satisfied, superior, and unwilling to submit either to advice or discipline. Moreover, their voices are apt to be afflicted with a vibrato or tremolo, an attribute which is abhorrent to good choral ensemble. Both the Saint Olaf and the Westminster choirs practice from seven to eight hours weekly in the preparation of their concert programs. In both choirs all music sung in public is memorized, a process consuming much time in itself but one which yields rich returns in accuracy and interpretative niceties. Both choirs are almost professional choirs in that the members give their major attention to the one purpose of public performance upon the concert stage. Such choirs are possible only under peculiarly favorable circumstances, but their perfection may be approximately attained in many large churches where there are a generous appropriation, a large membership, and sufficient interest. A number of New York churches spend as much money for music as they do for ministerial services. In the eyes of some lay-

men such an outlay for music is looked upon as a useless extravagance, for they see nothing in church music but an ornamental adjunct to the prayers, Scripture readings, and sermons. With the musical education of the ministers and the religious education of the church musicians must come the education of church members not only in a better appreciation of music but also for better orders of service, better buildings, better ecclesiastical taste, and a better understanding of the fundamentals of worship.

X

THE MUSIC COMMITTEE

JOHN M. WALKER

I AM writing on a plain subject, and have no desire to do other than write plainly.

There are those who will turn from the subject at once. A Music Committee! Away with it! Who has known one that amounted to much?

We cite at once the experience of the Rev. James O'May, formerly of Sycamore, Illinois, who, going to a church that had a poor organ and an indifferent choir, organized a Music Committee of nine, went to work with them, and in three years had a musical organization of one hundred forty-two persons, with six choirs, five orchestras, a boys' band, six pipe organists, and many soloists.

You say, to what end—every evening service crowded to hear this array of musicians, a happy developing group of singers and instrumentalists, a church thriving, and supplying other churches in the community with organists and other musical assistance. And much back of and beyond this.

But again, why a committee? Did not the pastor, after all, get all this to going? Yes, but who is to keep it going after the particular pastor leaves, and another, perhaps utterly unprepared for musical leadership, appears? And who is to keep down the criticism of one-man rule? And why not have several share in a good work? And who is to give an over-zealous leader balance, or prod on a backward one? And why not give any available genius of leadership a chance? And has a pastor nothing else but music to look after, that he should try to do it all?

There is a science and an art of management which many seem scarcely to dream of, and which others in their blindness or jealousy despise. But the law of life rules on just the same, and where are results there are causes. For life to function at its best there must be organization, always evolving into organism, when it is wisely conceived and guided into the drift and stream of life itself.

I speak for the Music Committee because I want things to happen musically, and to happen in the best way, with the least waste and with the most effect.

Music in the church—all music in the church—is to be judged from the standpoint of worship, for worship is central in the church.

When worship diminishes or disappears, the church diminishes and disappears, and becomes something else.

If music in the church is to take the large place it well may occupy, and must occupy if the church is not to lack a major element of power, somebody with as high conceptions as possible must see that it does come to such rightful place and use. Of course music came before Music Committees, just as preaching came before preachers, and worship before churches.

The Music Committee is not to concoct esoteric ideas, and impose an artificial and alien system upon an inhospitable church. It is, rather, to help toward the fullest and worthiest realization the impulse and need and desire for expression through music, which is inherent in the religious life, and particularly, and most abundantly, in the Christian life. For Christianity is perhaps in nothing more strikingly distinguished from other religions than in the music it inspires and animates.

Thus, the Music Committee's task is one of interpretation, cultivation, and creation. To minister at its best, among other things, it must clearly conceive the dominant feature of the church's life, namely, worship, and then adequately and justly estimate the place that

music has in this matter of worship. It is clear that that place is large, far more important and significant, indeed, than has as yet been conceived, much less actualized, noble as are some of the results up to this time attained.

Avoiding a common mistake, let us see that the Music Committee works in harmony with all other agencies in and out of the church to accomplish its purpose. It will not ignore or minify or get out of proper relation with any other good work any more than it will suffer the eclipse of its own great sphere.

Avoiding another common mistake, let us see that the Music Committee is so constituted as to be able to get the best results. Other things being equal, it is well for its members to have knowledge and skill in music, but these are not the chief requisites. Musical virtuosity is not necessary, and might, in some cases, be a handicap. The members of this committee are to bring into use in the church all the virtuosity possible and needful, but are to do that in their managerial capacity, not as makers of the music themselves. The Music Committee is to be somewhat in the relation of P. T. Barnum to Jenny Lind. We owe much to Barnum, but only as manager. So the Music Committee should not, except in some unusual situation, have as a member

the organist or the director of music. These and all leaders of music are to be chosen and supported and held to account by the Music Committee, acting for the church and in harmony with the methods of the particular church. It ought to be clear, then, who ought and who ought not to be on this committee. Their task is managerial and calls for corresponding gifts.

The Music Committee ought to have a voice as to the building of the church edifice, for much depends on that. Of course they will play an effectual part in the selection of instruments, and of books, and will formulate the whole conception of the place of music in the life and program of their church, the pastor, ex officio, always acting with them in all that they do.

They will see that, as far as possible, the entire musical resources of the congregation are *utilized* for the ends for which the church exists. This will mean choirs, more than one whenever possible, congregational singing—the most important of all—and all uses of instruments and of voices that will advance the well-being of the church.

They will see also that the musical resources of the congregation and parish, particularly among the young, are *developed* and prepared

for their due part in the work and worship of the church. This will mean junior organizations, especially of choirs, and attention to special talent, and wide co-operation with all contributory agencies, such as the public schools, music teachers and music schools, and other churches, and the press. Thus the church of the future shall not lack in music, nor lives be wanting in that which might have yielded them great satisfaction and have much enhanced their usefulness.

The Music Committee will encourage their chosen leaders to bring to the service of worship the lavish stores of music, old and new. What a wealth is here, so often scarcely more than touched, and often without adequate discernment! Caution will be needed to see that the music used is not chosen with sole reference to the taste of connoisseurs, but with due regard for the preferences of the whole congregation. The shepherds must not outrun the flocks.

It is not an easy task, but what a needful and inspiring one. Some favored churches may accomplish much. Our thought should be not of favored churches alone but of all the churches—the little ones off in the corners, as well as of the great and mighty ones in populous and affluent centers.

Not all is at hand that is needed for the best results. Progress is being made, but it is needful for music committees not only to select and use, but to do their part in creating the necessary conditions and material and personnel. When pastors are better educated for the appreciation of music in the church, through attention to the subject in theological schools and in their "courses of study"; when directors of music for churches are prepared, as supervisors of music for the public schools are now prepared, only perhaps with greater thoroughness; when in every music school the requirements of church music as well as of that for the drawing room and concert platform and stage are duly considered; when mass singing, as well as instruction for groups, is maintained throughout all grade and high schools; and when it becomes clearer to congregations that those who devote their lives to sacred music deserve a support as do pastors, the task, if not easier, at least will bring more immediate and more abundant fruits, and contribute to that higher quality of character which is forever the challenge of our effort.

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